



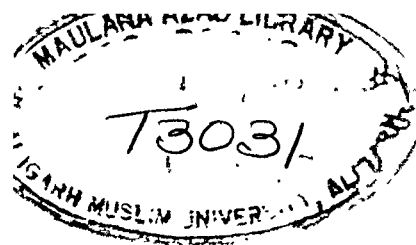
**D. H. LAWRENCE'S THEORY OF
FICTION
(ABSTRACT)**

THESIS SUBMITTED
FOR THE AWARD OF THE DEGREE OF
DOCTOR OF PHILOSOPHY
IN
ENGLISH

UNDER THE SUPERVISION OF
Dr. Mohd. Yaseen
Reader

BY
Ghufranullah Khan

DEPARTMENT OF ENGLISH
ALIGARH MUSLIM UNIVERSITY
ALIGARH
1981



Lawrence as a fictional theorist emerges as a conscious, though not quite conscientious, artist taking interest in the matters of technique and propounding his unique philosophy of life. A critical analysis of the major novels has been undertaken with a view to discovering their theoretical moorings. Thus the present study is an attempt to trace the novelist's theoretical cogitations and then to correlate them to his major novels.

The First Chapter is an attempt to ascertain Lawrence's conception of the novel as an art form by an indepth study of his letters, essays, critical writings and Prefaces to the Collected editions of his works. The study shows Lawrence as a self-conscious artist who considers novel as 'the one bright book of life'. His theory of fiction shows him basically a vitalist rather than an innovator in the matters of technique.

In the Second Chapter, I have tried to correlate Lawrence's cogitations to his two early novels, The White Peacock and The Trespasser. The White Peacock, despite its various artistic and stylistic lapses is successful in the portrayal of the novelist's basic tenets of theory and more so, his whollistic and primitivistic vision of life.

The Trespasser, on the other hand, is more successful in the execution of its theme of the loss of contact and Lawrence's conception of the vitalistic vision.

In the Third Chapter, a thematic study of Sons and Lovers has been undertaken to ascertain the novelist's progress in the execution of his vision of life and art. It has also been pointed out that in this novel Lawrence resorts to certain symbolic modes which have a bearing on his art and philosophy of life.

The Fourth Chapter presents The Rainbow as an important contribution to English novel. For this a study of the novel has been made with special reference to its theme, use of symbols and images. It has been further established that Lawrence achieved ^a perfect medium of art in the novel as compared to other literary forms.

The Fifth Chapter, a study of Women in Love, is an attempt to evaluate the novel as a perfect medium of art wherein Lawrence has been successful from the point of conception as well as execution. Lawrence is at his best as regards the execution of his emblazonary technique. Lawrence opts for the use of more effective symbolism and images. Birkin - Gerald opposition has been fully brought out in an

attempt to explain Lawrence's belief that the ultimate reality of the universe is beyond the ken of the characters like Gerald representing an ideal.

In Chapter Sixth, I have tried to study Lady Chatterley's Lover in the light of Lawrence's quest for sexual polarity. In the course of the analysis of the novel, it has been shown that Lawrence's art of the novel suffered a setback in the works between Women in Love and Lady Chatterley's Lover. The study describes at length Lawrence's attempts to make sex relations valid and to achieve synthesis between the body and the mind.

The concluding chapter sums up Lawrence's achievement as a fictional theorist and highlights his achievements both as a critic as well as a creative writer.



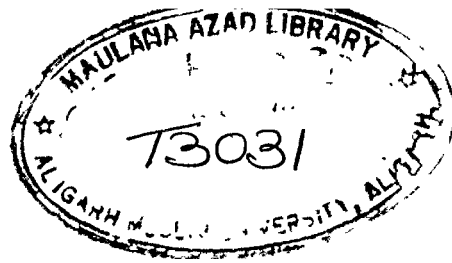
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AND
MODERN EUROPEAN LANGUAGES



ALIGARH MUSLIM UNIVERSITY
ALIGARH

Dated... 22. 4 . 1981

This is to certify that Mr. Ghufuranullah Khan worked on his doctoral thesis entitled 'D.H. Lawrence's Theory of Fiction' under my supervision and guidance. He has been able to evolve a fresh point of view and the thesis embodies the fruits of his painstaking research.

It is also certified that Mr. Khan has spent more than two years after his registration as a Ph.D.candidate.

M. Yaseen
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P R E F A C E

D.H. Lawrence, the poet, the novelist, the iconoclast and the prophet has been variously examined by critics, commentators and biographers. In his life time he was dubbed a literary rebel, follower of Hardy's satanism and a sex-fascist. During the last few decades, however, the emphasis has shifted from personal innuendoes to a more sympathetic appraisal of his creative genius. Although Lawrence himself does not attach much value to his critical writings, a deeper study of his essays, his reviews and cogitations on the art of the novel reveal more than anything else, the open secret that the critic and the creator are merely the two faces of the same artist. Hence the relevance of a detailed study of the novelist's theory of fiction. A study of Lawrence's creative writings alone may not give us any clear idea about his many-sided intellect. Besides his novels, we have also to take his letters and critical essays into account for a reassessment of his true genius.

In my present work, I have made an effort to study Lawrence's theory of fiction and relate it to his works published so far. There have been critical studies of Lawrence in England, America, Sweden and Italy and several critical appraisals of the novelist have appeared recently in the

languages other than English. ✓ Critical books evaluating Lawrence, the man and the artist by such writers as Richard Aldington, Middleton Murry, F.R. Leavis, Stephen Potter and Rebecca West have appeared during the past few decades. Middleton Murry's book Son of Woman (1931) was the first book to deal with Lawrence's works. But his appraisal is more psychological than literary. Other biographical accounts that followed were by Frieda Lawrence, Ada Lawrence, E.T. (Jessie Chambers) and Helen Corke. Aldous Huxley's Introduction to The Letters of D.H. Lawrence (1932) is another milestone in Lawrence's criticism. But Huxley seems to be more concerned with the unknown and the 'otherness' in Lawrence than with anything else. Richard Aldington in his book Portrait of a Genius, But... (1950) and Harry T. Moore in his book The Intelligent Heart (1955) have given biographical sketches and therefore they do not primarily deal with the creative or critical aspects of Lawrence's art. Dr. F.R. Leavis's book D.H. Lawrence : Novelist (1955) largely deals with Lawrence as a master of fiction. Dr. Leavis is more or less selective in his material and does not give a comprehensive view of the novelist's genius. Yet this book corrects certain observations made in his earlier book D.H. Lawrence (1930) in which he denied

him the supreme intelligence which he accepts in his later book in 1955. Graham Hough's The Dark Sun (1956) is the first comprehensive study of Lawrence. In this book, however, the critic has not quite succeeded in bringing out fully Lawrence's "force of life". In the present work, I have aimed at studying Lawrence as a whole in the light of his fictional as well as non-fictional writings. The important phase of Lawrence's career as a novelist have been demarcated showing the impact of his critical cogitations on his creative works. The present work is also an attempt at a re-assessment of D.H. Lawrence's major works in fiction.

The primary sources for the present work are grouped under the following four heads :

- i) D.H. Lawrence's Novels and Short Stories,
- ii) His Prefaces to the Collected Editions,
- iii) His Critical Essays and the miscellaneous writings,
- and
- iv) His Letters.

In my attempt to correlate Lawrence's theory of fiction with his novels, I have analysed and evaluated the creative writings as illustrations. Lawrence's views about the art of

fiction have been presented in the earlier chapters. Since the relevance of the study of these views lies primarily in their relations to his actual practice as a novelist, it has been felt necessary to follow up these chapters on theory of fiction with a detailed study of the major novels. Furthermore, in my readings of D.H. Lawrence, I have found that his views on the nature and the function of fiction, even apart from their relations to the creative works, are important in themselves and deserve close treatment.

I take this opportunity to thank my teacher and mentor, Professor A.A. Ansari, Head, Department of English, for advice and encouragement. I would be failing in my duties if do not express my deep sense of gratitude and indebtedness to my supervisor, Dr. Mohd. Yaseen, without whose guidance it would not have been possible for me to complete this study.

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CHAPTER I

D.H. LAWRENCE'S THEORY OF FICTION

It is rather naive to think of Lawrence without the advantage of higher education or any cultural background worth the name emerge as a writer and thinker. The early chapters of Sons and Lovers bear out the circumstances in which Lawrence was born and brought up. Though he did not have any opportunity of college education, he compensated for this by acquiring a wider and more liberal education. His apprenticeship as a teacher at Croydon and his proximity with E.T. perhaps fired his imagination. Besides studying philosophers and writers like Nietzsche, Ruskin, Carlyle and Herbert Spencer as prophets, the Pre-Raphaelites in art, he also read and assimilated Verlaine, Whitman and Hardy as poets. The intellectual life of his student days had not felt the impact of Freud any more than the artistic world had felt the impact of Picasso or Proust. His vitalistic approach to life was his own no doubt but it had its analogies in contemporary intellectual life. Lawrence thus becomes a part of the general intellectual ethos of the early decades of the twentieth century. This vitalistic approach to life is extremely pervasive in the intellectual life of the age, and also in its imaginative literature.

During his stay at Croydon, Lawrence's friend E.T. had sent some of the early poems to Ford Madox Hueffer, the

influential editor of The English Review. The poems were published and Hueffer encouraged Lawrence to show something else. When he submitted the MSS. of the first novel, The White Peacock, Ford observed :

It's got every fault that the English
novel can have. But, you've got GENIUS.

To a young and aspiring writer these words must have been nothing short of "Open Sim-Sim". Ford's criticism might also have led Lawrence to critically examine his work and then of other English novelists to carve a way for himself. As is apparent from his cogitations from the very beginning he was a very self-conscious artist. He attached great value to the novel as a literary form and aspired to make it a vehicle of social and cultural revolution in England. As a critic of novel, Lawrence has his affinities with the school of Impressionists — Hardy, Conrad and even Ford Madox Hueffer. His plea for psychological realism and his preference for spontaneous art in some sure way be taken as an extension of the Impressionists' ideal. J.W. Beach rightly observes that he belongs to the school of early impressionists and he makes new use of their aesthetic theories in his critical as well as creative writings.

Lawrence's views on the importance of novel as a literary form and the role of the novelist as a creative artist assume considerable significance in the perspective of modern English fiction. He asserts that a novelist ranks very high in the hierarchy of writers and thinkers. As an omniscient being, he commands a perfect understanding of all aspects of human life. He is superior to a parson, a philosopher, a poet and a scientist. The parson talks of the souls in heaven but the novelist knows that the heaven is in the very self of the human beings. Stressing the quality of being 'alive' in a man he further says that 'Whatever is me alive is me'. Every part of the body that is alive is the man himself. A novelist is fully aware of the fact that his real concern is the man alive.

If you're a parson, you talk about souls in heaven. If you're a novelist, you know that paradise is in the palm of your hand... 1

Paradise is something that comes after life and Lawrence is not so much interested in something that comes hereafter. A philosopher, on the other hand, talks of infinity and the pure spirit. In the novel one comes to know that infinity is just a part of the body. As far as awareness of the knowledge is

1. "Why The Novel Matters", Phoenix, Ed: Edward D. McDonald, (London : Heinemann, 1970), p. 533

concerned every bit of the human body knows and knows
'intensely'.

Elaborating his point of view Lawrence further says:

Oh, yes, my body, me alive, knows, and
knows intensely. 2

This quality of being 'alive' is very important to him. To him nothing else is more important than life itself. And this life is not to be seen anywhere else but in the living. "Life with a capital 'L' is only man alive". Things that are alive are very amazing and fascinating, but the things that are dead are only subsidiary to the living. Thus he denies being just a brain, a body, an intelligence, a soul or any other bit of a man. The 'whole' is always greater than the part. Thus a novelist is superior to all these bits of the 'whole', because he is the man alive. In this way a novelist is superior to a saint, a philosopher, a poet and a scientist :

. . . I am a novelist. And being a novelist, I consider myself superior to the saint, the scientist, the philosopher, and the poet, who are all great masters of different bits of man alive, but never get the whole hog. 3

The novelist is always concerned with the interpersonal

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2. "Why The Novel Matters", Phoenix, Ed. Edward D. McDonald, (London: Heinemann, 1970), p. 534
 3. Ibid., p. 535

relationship between one individual and the other. This ensures rapport between the artist and the individuals. He is pretty aware of the invisible and the uncanny currents of the sex life.

According to Lawrence, the range of a novelist is larger than that of a scientist, a philosopher or a poet. All these are simply masters of a fragment of life, while a novelist perceives life in its fullness. Thus the scope of a novelist is unlimited. The novel is written in a specific manner about the whole man alive. Like Thomas Hardy, he also considers a novel to be a bright book of life and says :

The novel is the one bright book of life.
Books are not life. They are only
tremulations on the ether. But the
novel as a tremulation can make the
whole man alive tremble. 4

In this way a novel amounts to something more than poetry, philosophy, science or any other branch of knowledge. Lawrence goes on to describe even the Bible as a "great confused novel". Since novel is a book of life, he holds that the Bible is also about the man alive. All the characters occurring in the book have been described as man alive, even God is nothing but a man

alive, throwing stones at the head of Moses. The point that he makes is that a novelist must make the "whole man tremble in his wholeness". He conveys the total effect of an experience. It is in this way that a novelist isolates himself from all those who perceive life in fragments and not as a 'whole'. Thus Lawrence does not agree with all those who feel life only on the surface as it appears outwardly.

Lawrence observes that the dimensions of a novelist suffer the least from any kind of 'tremulation'. Writing about the novelist who belongs to the school of the scape-art, he says that such a novelist provides perfect entertainment and the one belonging to the parable art brings forth the vital facts of life. But a novelist can only succeed when he adopts a perfect manner of writing. The novel must radiate with the great potentialities and the sensations. Unlike a dramatist the novelist is not so bound in the framework of his novel but at the same time he must be devoted and responsible to his art. The same idea has also been expressed by Joseph Conrad in his essay "Books". The novel, good or bad, must be written in a perfect style and in this the novelist should be able to convey the full effect. Diffusion is an undesirable element that very often causes the devaluation of a novel.

While considering Lawrence's theory of fiction we should also take into account the fact that Lawrence holds no belief in the absolutes. All things to him have a relative value :

There is no absolute good, there is nothing absolutely right. All things flow and change, and even change is not absolute. The whole is a strange assembly of apparently incongruous parts, slipping past one another. 5

His belief rests on the assumption that the parts are not complete in themselves nor the whole can stand independent of the parts. The parts constitute the whole though it is not absolute in itself. Things flow and change to acquire new dimensions in compliance with the changing values.

A novel, as Lawrence views the form, should concern itself with the most dominant ideas of the novelists which they hold dear to themselves. In the case of Lawrence we find that his ideas on sex dominate almost all his works. The man-woman relationship becomes a thing of primal importance to him and he makes it a point to correct the society by correcting the relationships between man and man, and man and woman.

The single-sided characters whether good or bad do not last in a novel. He does not approve of the round and flat

characters. Nor does he subscribe to the theory of novel of characters and novel of situations. Lawrence thinks that if a character is to live in a novel, it has got to be alive and intensely alive as we are in our lives.

A character in a novel has got to live,
or it is nothing. 6

It is only in a few cases that the single-sided characters do not flop but on the other hand, they are wonderful if they happen to survive. This is true in the case of Dickens. His characters are all of a piece but they bustle with life and hence become living. Lawrence thus seems to be perfectly correct when he says that every single character in a novel has got to 'live or it is nothing'. Certain critics judging Lawrence on ~~the~~ the basis of The Lost Girl and certain passages of his short stories, say that he was unable to create characters or invent situations. Lawrence could have, in fact, given a gallery of characters with a variety of people — comic, touching or strange — if he had cared. It was because of him alone that the 'dumb cottagers' and 'inexpressive' workers of industrial England found their voice. We come to know about them only because of Lawrence and they had not found their expression by

any other artist ever before. But practically Lawrence has given us no immortal characters as we find in the works of such novelists as Tolstoy, Dickens or Hardy.

Lawrence does not believe in the traditional theory of character which had become static and stereotyped. It was a made thing and had lost its spontaneity. To him, 'character' was a thing of dead past which was providing merely sensational and intellectual excitement of working out a psychological problem. These characters seemed to have something to do with life but they were not life itself. Lawrence, like Hardy, passes through the surface of human character to the deeper interests of life. He shows his characters in relation to the surroundings. Lawrence, like other major novelists including Dickens, made an escape from character into the very life flow. He went one step further into the consciousness. He disapproved of character wholly and applied to his art only the outward form which was sufficient enough to tell a story. Thus he repudiated the old classic character and also the whole modern machinery of psychology. He feels differently from others even in his characterization. It is not the diamond that attracts him but it is the carbon behind it. The 'otherness' is brought out by him in a very clever manner. He has got a deep

insight into the carbon in a diamond. He does not care about the psychology of matter which causes one to conceive a character in a certain moral scheme. He objects to this certain moral scheme. Expressing his view on Turgenev, Tolstoy and Dostoevsky, he says that their characters fit into the same moral scheme. Yet he asserts that he does not have 'this old stable ego' of the character in his novels. According to this other ego in his novels, his individuals become unrecognizable and it needs a deeper sense to discover the states of the same single unchanged element like diamond and coal are the same single elements of carbon.

Further, a novel for Lawrence is a kind of mirror where into a person can clearly see as to when he or she goes dead and inert. It is in the novel where one can see when he is a man alive and when he goes dead in life. He holds that the point is to be alive, to be 'man alive'. A good novel will teach one how to be alive and not to be a dead man in life. One can derive, from a novel, an instinct for life instead a theory of 'right and wrong' or 'good and bad'. In our life we find good and bad and right and wrong but in a novel one person goes dead because he is all 'goodness' and the other falls dead as he is 'wicked'. To Lawrence, right and wrong are the instincts but

they are the instincts of the whole consciousness in a man; 'bodily, mental, spiritual at once'. And it is in a novel that all these things are given a full play. And it is out of the full play of every thing, that there emerges 'the wholeness of man', 'the wholeness of a woman', man alive and the live woman. And it is the life itself that should be made the reason for living and not the inert state or the state of staleness. Thus he develops an instinct for life. A novel should also hold a true mirror to life and be a spectator thereof. A novelist must take a careful note of the things of life. He should be at the same time aware of the wholeness of man and woman. Life should attract a novelist with a note of novelty every time. Thus a novelist is a superior being and also belongs to a privileged class.

II

As regards the form of the novel, Lawrence believes that a novel must have a definite organic form. And this form cannot be reduced or altered in case public does not like it as it is essential to the very being of the novel. He thinks that the novel at present is in a dirty mess and it should be rescued out of this 'tight corner'. Otherwise its very future will be

jeopardized. It has got to come out of this mess either by 'crossing over the wall or knocking a hole through it'. It has got a task to fulfil, the task of coping with new proportion and at the same time abstaining itself from any abstraction. It is only in this way that the novel is going to have a future. The novel should be able to give us a new way of life, taking us out of our emotional rut. It has to provide us with new feelings and new emotions. It has to break a way through and not contribute anything in the old line. He thinks that the novel will face a little opposition from the public as they will be startled to see a new world fresher than what they previously had. A novelist should be unmingful of this opposition and carry on with this a task of generating a new taste through his novel. Fate does not work out the things but the novelist being a 'thought adventure' must himself take the initiative and set a pattern for others to follow. The novelist should not take any inspiration from reason or will but from his 'fundamental pathetic faculty'. It can serve as a better guide to him in fetching out the 'hidden waves' of life which lie dormant below the consciousness and the range of the will or reason. A novelist must convey those hidden waves to the 'unperceptive world'. He should be in the crowd taking part in the things of daily life and his

task should be to cheer up and correct the public.

Lawrence says that the elements of philosophy and fiction should be merged together in a novel. Both philosophy and fiction used to be one right from the days of myth. It is in this way that the novel can be saved from being 'sloppy' and philosophy from being 'abstract dry'. They were previously one but it is a pity that they parted afterwards. Thus these two elements must find their place in a novel. As a novelist, he feels that his concern is the change inside the individual. He is not interested in the social change around him. He wants to bring a social change by correcting the man from inside. His concern is not the outside world but the inner world. His task is to discover the new feelings inside a man and also to make the individual conscious of these new feelings which they lack in this civilized world. These feelings are just like some hidden energy of which people are not aware. If this energy of the new feelings is not discovered and brought out before them, it can prove to be a great danger to them.

Lawrence took up the relationship between man and woman as his task. The range of his novel is vast and wide. He further feels that the relationship between man and woman is a great

relationship and it will always be so. And a great artist or novelist is specially aware of this relationship between men and women and also of the individual and the cosmos. He perceives the living vibrations of life. The concept of morality that we hold today is everchanging and limited. It is a relative phenomenon of ethics. On the level of the earthly values, a novelist discovers the subtle 'inter-relatedness'. The nature of the platitudes is very harmful to the novelist as it kills the very spirit of the novel. 'Morality in the novel is trembling instability of the balance'. And when the novelist tries to press this down to his own interest, it tends to become an immorality. Lawrence notices that this trend of immorality is getting roots in the modern novels. According to him, this 'pressing down of the thumb' by the novelist is grossly an immoral act be it on the side of pure love or 'licentious freedom'. He further asserts that the novel is never immoral but it is this attitude of the 'pressing the thumb down' of the novelist which is immoral. Here by putting his 'thumb down' and by indulging himself in the platitudes, he commits an immoral act :

If you try to nail anything down, in the novel, either it kills the novel, or the novel gets up and walks away with the nail. 7

A novelist must be aware of the changing balance :

And of all the forms, the novel most
of all demands the trembling and oscillating
of the balance. ⑧

The 'sweet novel', according to Lawrence, is more false and immoral than the 'blood and thunder novel'. This applies to the 'cynical' novel also. Thus a novelist should be very watchful of this fact. If the novelist guards the novel from this, it reveals the true and vivid relationship. This relationship, Lawrence says, should be of man and woman because this is primary while the relationships between 'man and man', 'woman and woman' and 'parent and child' are comparatively subsidiary to it. If man keeps true to his manhood and woman to her womanhood, the novel becomes a moral one and it is in this way that it can make a man and a woman alive.

Giving his views on the serious novel, Lawrence says that the novel has not yet come of age. It has not become adult yet. He criticises the novelists of the stream of consciousness especially, Dorothy Richardson and James Joyce :

Which is the dismal, long-drawn-out comedy
of the death-bed of the serious novel. It is

self-consciousness picked into such fine bits that the bits are most of them invisible, and you have to go by smell. Through thousands and thousands of pages Mr. Joyce and Miss Richardson tear themselves to pieces, strip their smallest emotions to the finest threads, till you feel you are sewed inside a wool mattress that is being slowly shaken up, and you are turning to wool along with the rest of the woolliness. 9

Similar ideas about the futility of analysis in stream of consciousness novel had been expressed by Joseph Conrad in his letter to Scott Moncrieff.¹⁰ Lawrence feels that the serious novel is "gross", "self conscious" and at the same time uncivilized. It will be possible for the serious novel to come out of its self-conscious state of being through some convulsions or cataclysms. Even the 'popular' novels of the type of *Sheiks* and *Babbitts* are equally self-conscious. The heroes and the heroines therein consider themselves to be chivalrous and extraordinarily pretty respectively. Thus they suffer from illusions, making the novel more and more self-conscious.

His novels, on the otherhand, reveal the 'true and

9. "Surgery For the Novel - Or A Bomb", Phoenix, p. 518

10. In his letter to Moncrieff, Conrad wrote about Proust: "In that prose so full of life there is no reverie, no emotion, no marked irony, no warmth of conviction, not even a marked rhythm to charm our fancy". Life and Letters, Vol. II, pp. 291-92

vivid relationship' between man and woman which is the greatest of all the relationships. According to him, in order to make the novel a great one the novelist must 'honour' this relationship. The old relationships should be 'reacted' and reshaped to serve a new purpose. This new novel containing the seed of new relationship involves some struggle and resistance. And this, he says, is true of all the arts -- writing, painting and music. This vital relationship is always changing and holds a central 'clue' to human existence. The novel is a perfect medium which makes us aware of the changes in this living relationship.

III

Despite Lawrence's preoccupations with the philosophical aspects of his art he can essentially be described as an artist - aesthetician rather than a philosopher-aesthetician.¹¹ He was an artist whom 'the fates had stigmatized writer'. He stands for 'art for my sake'. His books are produced by passion like 'kisses with others' :

If I want to write I write -- and if I don't want I won't. The difficulty is to find exactly the form one's passion -- work is

11. R.G. Collingwood, The Principles of Art, (Oxford Paper Backs), pp. 2-3-

produced by passion with me, like kisses —
is it with you ? — Wants to take. 12

Lawrence is of the view that a novel emanates from the inner urges of the novelist. It is a spontaneous overflow of deeply felt experiences, and the novelist deduces the general inferences about human life afterwards :

The novels and poems come unwatched out of one's pen. And the absolute need one has for some sort of satisfactory mental attitude towards oneself and things in general — makes one try to abstract some definite conclusions from one's experiences as a writer and as a man. The novels and poems are pure passionate experience. These 'pollyanalytics' are inferences made afterwards from the experience. 12 A.

Emotional experiences and the general inferences of the life are, however, inseparable from each other as these two elements are interwoven in the very texture of a novel.

Referring to the intrinsic qualities that a novel must possess, Lawrence feels that the novel, as it is completely different from a piece of prose composition, poetry, drama or

12. Lawrence in a letter to Ernest Collings, 24 Dec., 1912, in Penguin Critical Anthologies : D.H. Lawrence, Ed. H. Coombes, (Penguin, 1973), p. 69

(This and all other letters have been quoted from this edition, hereafter referred to as Penguin Anthologies)

12A. "Foreword", Fantasia of the Unconscious and Psychoanalysis and the Unconscious (Penguin Books, 1971), p. 15

philosophical or scientific composition must possess an element of quickness. Furthermore, it should interrelate all its parts in one organic whole and thirdly, it should be 'honourable'. He conceives of the element of quickness as the life flame in various phenomena and also in human beings. This very quickness typifies the inner mystery of human beings :

And the sum and source of all quickness, we will call God. And the sum and total of all deadness we may call human.

And if one tries to find out wherein the quickness of the quick lies, it is in a certain weird relationship between that which is quick and — I don't know; perhaps all the rest of the things. It seems to consist in an odd sort of fluid, changing, grotesque and beautiful relatedness. 12 B

Lawrence thinks it necessary for the characters in a novel to possess an element of quickness and dynamism for the same reason he admires Tolstoy and Hardy as their characters do possess certain quickness in them. He further maintains that everything in the novel should be in quick relation with other things in it. The novelist, on the otherhand, should hold himself true to everything he discusses in the novel or the

12B. The Letters of D.H. Lawrence, Ed. Aldous Huxley, (London, 1956), p. 368

parts that constitute a novel only then the novel will be honourable one.

Lawrence's general views on art betray his individual temperament. As an artist he holds very revolutionary views on contemporary civilization. He comes before us as an unconventional artist having a deep insight into instincts and passions of men and women which has a direct bearing on our consciousness. We find in his art an embodiment of his faith. This faith is his own in all its entirety. He has been gifted with a remarkable perception of an artist. To Lawrence being an artist is not an easy job — for being an artist one has to evolve a work of art from one's deep religious experience. All his works emanate from his religious experience. To be an artist one has to be 'terribly' religious:

I often think one ought to be able to pray, before one works — and then leave it to the Lord ... One has to be so terribly religious to be an artist. 13

He feels that it is an uphill task to have a catch over one's imagination. For this task an artist has to seek help

13. Lawrence in a letter to Ernest Collings, 24 February, 1913, Penguin Anthologies, pp. 70-71

from Almighty God :

I always feel as if I stood naked
for the fire of Almighty God to go
through me -- and it's rather an
awful feeling. 14

He further says that 'the publication of a work of art is
always the exposure of nakedness, the throwing of something
delicate and sensitive to the asses, apes and dogs'. He
sometimes wishes that he should not have been an artist :

I wish, from the bottom of my heart, the
fates had not stigmatized me 'writer'.
It is a sickening business. 15

But such complaints are rare in him and they were made only
occasionally not because of any hatred for art but because
of the humiliation that he had to suffer as an artist.

Lawrence writes with a definite purpose before him
and has a mission to fulfil. All his works revolve round the
central theme of love between men and women. He wants to
make this love and relationship valid and acceptable to
people. He wants to give an answer to the main problem and

14. Lawrence in a letter to Ernest Collings, 24 February,
1913, Penguin Anthologies, p. 70

15 Lawrence in a letter to Helen Corke, 1 June, 1910,
Penguin Anthologies, p. 62

the want of today. According to him, people, specially English people should change themselves and adjust themselves to the new call of the times. He has got the solution to the key problem of today within himself and is aware of what people want. As an artist, he thinks it his duty to change the mind of men and women :

I'll do my life work, sticking up for
the love between man and woman. 16

It is by subduing his art to metaphysics that he wants to bring about a readjustment between man and women and wants to make their sex healthy. The dominant idea in almost all his novels is the wastage of the best in men and women. And he writes about it as he feels strongly about it. He proposes to write 'pure object' and story with a plot and leave out the exhaustive method of writing. He confesses that he is a slow^{writer} and has "great outbursts of work". In the beginning he writes with everything vague as he passes through a transition period but he has got 'fire underneath' and 'something deep evolves' in him.

16. Lawrence in a letter to Sally Hopkin, 25 December, 1912, Penguin Anthologies, p. 69

Lawrence stands for the revivification of art and 'resourcing' it and this can be done through the 'joint work of man and woman'. The quality of his art is very original and he has got a very deep probing into the human heart. He has his faith in 'the deeper responses down in the intuitive and instinctive body'. His material of writing is highly related to his self. Thus he is more subjective than objective in his writings. Though his range is limited, he is regarded as a superb artist within his range. As his writings emanate from his psychic depth, his works have more of a depth than of range. He is fascinated by the psychic non-human in humanity than the 'old fashioned human element' ;

The world of my novel is big and fearless
- yes I love it, and love it passionately. 17

The job of an artist, according to him, is to follow the 'war' to the home and heart of the individual fighters. The very will and desire of war should be rected out by the efforts of the artist. He wants to become an outlaw and shoot 'unwary' people with noiseless bullets :

17. Lawrence in a letter to Lady Ottoline Morrell,
3 October, 1916, Penguin Anthologies, p. 107

All my work is a shot at their very innermost strength, these banded people of today. Let them cease to be. Let them make way for another, fewer, stronger, less cowardly people. 18

He cannot bear the brand of art that people can walk round and admire. He feels that a work of art should be such that either people should welcome it or run from it for their lives. But this should again be done, he further reminds, with the religious experience and should be written to 'some mysterious presence in the air'.

Lawrence writes with all-honesty and with a will to change the human consciousness. He, at the same time, wants to free people from the horrors of sex and also feels that the language should be freed from the existing social taboos which are all artificial. It is because these taboos tend to make the society insane. He bears the testimony of a sincere artist as he had to face a lot of humiliations for writing differently from others. Lawrence feels that this writings are not like the one's of Synge, France and Sophocles. He writes differently and he who reads him,

18. Lawrence in a letter to Lady Ottoline Morrell, 15 February, 1916, Penguin Anthologies, p. 105

gets a 'kick of serimage'. He is a kind of an artist who does not bother about the opposition of the public and the 'Gray Puritans'. Lawrence pleads his strong convictions through his works. He was, infact, destined to be a writer and a writer of a different kind he indeed was :

Really, why does one write! Or why does one write the things I write! I suppose it's destiny, but on the whole, an unkind one. 19

Lawrence feels that it sometimes becomes difficult to tap the mysteries of the world through the usual artistic medium of a novelist and to have a better grasp of its portrayal in a novel, a novelist has to resort to certain symbolic modes of writing. The portrayal of the unconscious in man is only possible through the medium of symbols. Lawrence calls symbols as 'Organic units of consciousness with a life of their own'. It is the only medium through which a complex emotional experience can effectively be explained. Symbols contain in them the character's or the novelist's emotional response to life, furthermore they are well organised and well considered parts of the novelist's

19. Lawrence in a letter to Lady Ottoline Morrell,
5 February, 1929, Penguin Anthologies, p. 196

consciousness, however. unconsciously they may have been expressed. Hence he produces his works in a symbolic manner. He writes in one of his letters :

Yes, the paralysis of Sir Clifford is symbolic — all art is au fond symbolic, conscious or unconscious. 20

The human instincts are explained through his symbols. As a writer, he wants to get out of the 'vicious circle of himself' and merge into an expressive and vital life. The 'swing scene' in the Paul Miriam episode in Sons and Lovers typifies the rise of sex in Miriam. The paralysis of Sir Clifford Chatterley in Lady Chatterley's Lover symbolizes the paralysis with which the whole society is afflicted. The wood in the novel is the embodiment of a life with the warmth of sex.

Lawrence has got a deep and a profound faith in the instincts and intuitions. Sex receives a special attention and treatment in all his works. He stands as a

20. Lawrence in a letter to D.V. Lederhandler, 12 September, 1929, Penguin Anthologies, p. 208
cf. Conrad : "All the great creations of literature have been symbolic, and in that way have gained in complexity, in power, in depth and in beauty". (Life and Letters, Vol. II, Ed. G. Jean-Aubry, p. 204)

peerless artist in presenting the substantial body in art. He expresses his disgust for the Pre-Raphaelites, Watts and Sergeant as they failed to represent the substantial body into the sphere of art. He, at the same time, expresses his dislike for the English people in particular because of their not having any interest in the body and the visual art.

He further adds that the purity of spirit is very essential for an artist. This should be the motto of all the arts -- visual, literary or musical. All art has got its primal source in the purity of artist's spirit :

It needs a certain purity of spirit to be an artist, of any sort. The motto which should be written over every School of Art is : 'Blessed are the pure in spirit, for theirs is the kingdom of heaven'. 21

The element of the divine should be mixed in art as it is not only good but it constitutes all the things. The visionary awareness in an artist should be developed through keeping a direct contact with the vision itself.

21. "Making Pictures", Selected Essays : D.H. Lawrence,
(Penguin, 1972), p. 303

He goes to the extent of asserting that an artist should almost 'dwell' into the vision. To him art is not a science. He is not satisfied with the present treatment of art as science. Art is something divine, a form of religion and not a science :

But art is treated all wrong. It is treated as if it were a science, which it is not. Art is a form of religion, minus the Ten Commandment business, which is sociological. 22

The artist should be at one with his object. 'Art is a form of delicate awareness, and atonement ...' He considers it to be a form of delight. The joy in the words is deeper and unconscious while the joy in painting is more conscious. Art should concern itself with the intuitive and instinctive consciousness of man. He laments over the expulsion of body from the realm of poetry and also points out the lack of instinct and body in the poets like - Donne, Chaucer, Cavalier poets, Elizabethans, Restoration dramatists, Fielding, Richardson and Sterne. According to him, the physical consciousness 'gives a last Song' in Wordsworth, Keats, Shelley and the Brontes. Swinburne and Oscar Wilde

also lay stress on the 'mental' and not on the 'physical'. The 'physical self' is dead in America as well as in England. He also traces its reason back to the fact that the royal families of England and Scotland were all syphilitic. It also gave a 'terror horror' element to the sexual and the procreative act which again gave rise to Puritanism. This 'terror horror' element killed the consciousness of man which now poses a great danger to the present society. This hampers the perception of the instincts and the very flow of the intuitions. Thus an artist has to guard his work against this tendency. It is by intuition alone that men and women will be able to know each other and also revive art in the long run :

... and by intuition alone can he bring
forth again images of magic awareness
which we call art. 23

Modern morality bases itself on the hatred of the intuitional, instinctive and substantial body. Thus its impact on all the plastic arts is quite obvious which bases itself on the substantial body. The plastic arts are all imagery and the basis of all imagery is our imaginative power

23. "Introduction To His Paintings", Selected Essays :
D.H. Lawrence, p. 313.

is a flow of our consciousness. And it is in this flow of imagination that we become aware of the things mentally and physically. And where imagination is at its full play, we become religious. Religion and art are intertwined with each other. An artist creates only what he religiously feels to be the truth ;

An artist can only create what he really religiously feels is truth, religious truth really felt, in the blood and the bones. 24

IV

Lawrence decries Impressionism in art. The impressionistic artist is not interested in the objective reality but only in the optical impression of that reality. He is more concerned with his own subjective impression of the object than with the object itself. Thus impressionism in art meant a blurring of physical contours of the objects. Lawrence, on the contrary, believes that one of the functions of art is to communicate impressions of physicality. Lawrence feels that the impact of 'impressionism' on art is very disastrous. Impression^{ism} sought only pure delight, pure colour and pure bodilessness which have crippled art. This

24. "Introduction To His Paintings", Selected Essays:
D.H. Lawrence, p. 320

escape into impression^{ism} has reduced art to the mere 'shimmering' of light and colours. But now at present art is standing at a new juncture wherefrom it is a rebel against all the accepted norms of 'good form', religion and everything. Lawrence believes that 'the modern art criticism is in a curious hole'. A creative work of art occupies the whole consciousness of the artist. The real work of art is made by the whole of consciousness, working in unity of the instinct, intuition, mind and intellect. In this regard, the artist has to keep complete truth and total vision at a close grasp. A discovery in art can be made only when the intuition and mind play equal part. They have to get fused and mingled together, entering one and the other. For a real appreciation of a work of art the whole consciousness has to be brought to its full play. The mind, the body or the spirit alone cannot produce any real work of art. They provide and provoke the body to an illusionary repose. A true artist always substitutes a good morality. He feels that it is the job of an artist to constitute a new morality as the old concept of morality has worn out. According to him, 'a new morality' is a relationship between ourselves and the universe. Speaking of the design in art, he says that

'it is a recognition of the relation between various things, various elements in the creative flux'. This design, he says, has to be recognised in the 'fourth dimension' with one's blood, bones as well as the eyes.

Art cannot be made or a work of art cannot be created out of nothingness, it rather takes its origin from the 'collapse towards nothingness'. This collapse is of the individual — 'collapse of the true individual into the social individual'. Art is always ahead of "times". Speaking of the business of art, Lawrence says that 'it is to reveal the relation between man and his circumbient universe at the living moment'. Mankind always struggles to keep a balance in the old relationship and this is far behind the 'living moment'.

He believes that art should flower from the immediate moment. Art blossoms with him with the very first flush of inspiration. It should emanate from the 'immediate impulse towards communication and die with the passing of that impulse'. He doesnot believe in producing art like Wordsworth — 'recollected in tranquility'. There is some

hidden and unforeseen force working within him that compels him to write . He is compelled by his 'daimon' and throughout his life he remains loyal to this strange force within him or the 'daimon'. Writing was a 'sickening business' with him but he could never escape his 'daimon'. He admires his own work of art very profoundly when he writes but after sometime he is not 'so gone on it'. He gives it the protection of a mother who fosters the child and 'kicks it off' as soon as it can go on its legs. He doesnot have much liking for a highly finished work of art nor he likes much 'trimming and garnishing' of his stuff. But on the other hand, he does a firm knitting and does not like it if the 'sketch is slack and loose'. An artist should be loyal to his own nature and genius. He should also create the taste for a new morality in public. An artist should not become an escapist and should not isolate himself from the society since art, according to him, is a social activity. He should be among the mainstream. An artist should be in the crowd but at the same time he should also retain his personality. Lawrence himself possessed this gift of communicating the 'otherness' or the unknown

to others and this he communicates through a 'mysterious' and 'irrational' power that he possessed within himself. He serves his 'daimon' in the best manner. He says that every creative artist should be loyal to his 'genius' or the 'daimon' as he cannot serve the two masters at the same time. Lawrence himself submitted to his 'daimon' and gave it every chance possible, to express itself, to say anything again if, it wanted to say on the same subject at hand. He does not believe in the commercialization of art. He holds a completely different attitude to his works. He holds his manuscripts very 'intimate' and 'vital' to himself and does not want to send it for publication :

I can't send this MS to Pinker yet. I loath him to have it. I loath it to go to a publisher. 25

Lawrence has been described as the one with something of William Blake's art. He had the gift of 'distinguishing' his own feelings and emotions from the continental sentiment. He knows pretty well as to what he is interested in. He sees himself what he really is.

25. D.H. Lawrence in a letter to Catherine Carswell, 18 February, 1917, Penguin Anthologies, p. 112

Lawrence thought that a piece of erotic art must be good art. But at the same time he asserted that it should not be confused with any pornographic work. This means that he tried to free the language from 'social taboos' and taboos of morality so as to serve as a good medium for the expression of the new morality in art. Lawrence feels that the relation between man and man, and man and woman should be based on human instincts and not on any other material consideration whatsoever. A new and healthier society can be made only when men and women come close to each other. Men must have the courage to come nearer to women. Woman must submit to the man and the man should be completely 'altered' by her. He wants to make this particular phenomenon as the very theme of his novels. To begin with, the relationship of the two must be made an integral part to one another. The purpose of art should be to reveal one to the other and let the 'blind knowledge', 'suffering' and joy be known to them. He thinks that this will usher in a new and great civilization as men and women are the primal sources of 'all the living'. Thus the 'man being', and 'woman being', the 'man knowledge' and the

'woman knowledge', the 'man life' and the 'woman life' should be merged together for the attainment of this goal :

I want to have some seed of a new spirit ready — I know the time is nearly come to sow it. We shall be like Noah ... 26

He wants to establish a new society altogether and readjust the old one. This change will be brought by the novel where he will preserve all the precious things and give them to the world under completely new conditions. A man cannot create anything without the help of a woman as there he will work with the force of a 'two-fold spirit'. According to him Society should be aroused to bring peace and life to the world and it should be the business of the artist to achieve this goal. He further emphasises the role of a pure thought, pure body and pure spirit before any new society is created.

V

Lawrence's art tends to explore a kind of primitivism

26. Lawrence in a letter to Catherine Carswell,
11 October, 1916, Penguin Anthologies, p. 107

and he believes in a kind of romanticism like Rousseau. Being fed up with the Christianity which has failed to fulfil its promises, he proposes to mix the concrete elements of Paganism with the abstract elements of Christianity :

I very much want to put into the world again the big old pagan vision, before the idea and the concept of personality made everything so small and tight as it is now. 27

Not only this, he also pleads that Christianity being worn out there is a need for a new religion and a new approach to God :

But now I live in 1924, and the Christian venture is done. The adventure is gone out of Christianity. We must start on a new venture towards God. 28

Obviously Lawrence's religion is somewhat different from commonly accepted religion. He believes in a 'dark religion' a religion of blood, instinct, intuition and the substantial

27. Lawrence in a letter to Frederick Carter, 1 October, 1929 Penguin Anthologies, p. 209

28. "Books", Selected Essays: D.H. Lawrence, p. 48

body. He believes that the blood also thinks and it thinks 'darkly' and ponderously. The thinking of the blood results in desire and revulsion and it also comes to definite conclusions.

Commenting on the state of the modern people, he says that they have lost their human relationship and now they are in a state of funk wherefrom they cannot decide their way ahead. They are at a loss to understand as to where they are going. Man should not be isolated from his individuality, the self :

The final aim of every living thing, creature, or being is the full achievement of itself. This accomplished, it will produce what it will produce, it will bear the fruit of its nature. 29

Once man is taken away from his 'pure' and 'wonderful' individuality, he is reduced to nothingness. Our individuality rests on the human relationship and the relationship with the cosmos :

It is in the living touch between us and

other people, other lives, other phenomena
that we move and have our being. 30

Men and women having fixed personality and individuality do not mean much. Once they become the 'great I AM', they become nothing. So it is very essential for a human being to have human connections and relations with other human beings.

It is evident through his writings that the relationship between man and woman gets his first attention. He sets out to correct the maladjustment in the relationship of man and woman. Sex to him is nothing but a symbol of relationship between man and woman. Thus the sex conflict is injurious to the very man-woman relationship. He criticises modern civilization for its maladjustment in the region of sex. He holds the 'grey Puritans' responsible for all this rift in vital relationship. As such he pleads for a natural coming together of man and woman. According to Lawrence, a couple in a marriage is like a couple of rivers 'flowing on through new country always unknown.' Lawrence

30. "We Need One Another", Phoenix, p. 190

never wants mankind to go to the state of savages. He says that even modern people behave mostly like the savages and brutes when it comes to relationship between man and woman. He sees men and women 'smashing' each other emotionally and physically. Men have always sought in woman a mistress, a wife, a mother and a sweetheart. They have treated women as an idol and have forced her to play one role or the other without least realising that she is a force of life, a flow. Woman is a life flow, quite different from the flow of man. Man and woman are like two rivers which flow side by side without breaking the 'bounds' of one another. They flow in their own wholeness and sometimes mingle but again depart and flow on. This relationship is a 'life long change and a life long travelling' and this is what Lawrence means by sex. He feels that the sex desire is not a thing that sticks to a man or woman permanently. It parts from the couple at times but this great flow of the man-woman relationship always goes on. Sex desire is only a living and vivid manifestation of this flow of living sex. Sex to him means the whole of the relationship between man and woman.

This relationship has got deep and strong bearing on Lawrence, the artist. He feels that men and women of today's generation must evolve an interpersonal adjustment to attain harmony in their sex relationship. Sex refreshes the two and makes them happy. A woman after realising the loss of the great 'burning fire' becomes emotionally destructive and this becomes inevitable all the more when the 'great connexion' is lost. In such a case the only solution lies for men to turn back to life itself, the current of which we find flowing 'invisibly' in the cosmos. Man must be alive to the very depth of his soul and it will enable him to give a meaning to his otherwise incomplete and meaningless life — life which sustains and renews all the living things.

If we read the modern novels of today we would come to understand that in this highly individualistic age there are no real individuals left. We have ceased to 'live' our life, 'think' our thoughts and 'feel' our feelings. As soon as man becomes self-conscious, he ceases to be himself. By being aware of his own individual isolation, he concentrates upon which that lies outside him

and thus forms the objective and objective reality. The moment the conception of 'me', 'it' or 'you' enters the human consciousness the individual consciousness dies and the individual becomes the 'victim of subjective and objective consciousness'. This leads one towards nothingness and this is what gets the central focus of D.H. Lawrence's art. As we feel that 'art cannot be created out of nothingness but out of the collapse towards nothingness.'

According to Lawrence, a man must always fight for his place against the lower orders of life. If there is no mastering and subjugation of the lower circles of life there will be no higher circle. This is the law behind the 'survival of fittest'. The higher circle is more alive than the lower circles. He feels that man has not yet fully grown. He 'is all leaves and roots' without any sign of the bud. There is no bud in him because the real clue to life is missing in him. Human beings need to be vital today. Vitality, he thinks, resides in the clue of the 'Holy Ghost' in a creature. A human being cannot have vivid vitality unless he moves towards a blossoming of an unknown blossom. This blossoming is in the establishment

of a 'new relationship with the cosmos'. A new inspirational command and a new relationship should be established with everything. Probing very deep into the philosophic realization, he feels that all living things tend to procreate more living things. But he asserts that the thing of more importance is

... the fact that every revelation is
a torch held out, to kindle new
revelations. 31

This cycle of procreation exists as it retains perfection in it. "One cycle of perfection urges to kindle another cycle, as yet unknown".³²

Lawrence loaths sexuality very much, yet he is considered to be a 'lurid sexuality specialist' by many. His books have been wrongly described as a 'shameless' and 'analytical study of sex depravity'. He always tried to make the sex relationship 'valid' and 'precious'. His novels portray the fight for a phallic reality. He labours

31. "Reflections On the Death of A Porcupine",
Selected Essays : D.H. Lawrence, p. 69

32. Ibid., p. 70

at awakening of this phallic consciousness which is a part of the whole consciousness. He wants to bring back the old order of 'phallic consciousness' into our lives. His novels are not the pieces of pornographical literature which plead people to have 'perpetual' and indiscriminate sex relationship with one another nor are they 'unmistakably vile'. 'Promiscuous' sex makes him 'nauseate'. He simply wants to make an adjustment in consciousness to the basic physical realities. He wants to sex-educate the educated people of today who are undoubtedly less educated than the common people because they have still retained 'the natural glow of life'. He is not found to be urging 'loose sex activity' :

There is nothing wrong with sexual feelings themselves, so long as they are straightforward and not sneaking and shy. The right sort of sex stimulus is invaluable to human daily life. 33

Lawrence feels that there is a short time for sex and a long time when it becomes out of place as an activity but still there should be some place for it in the consciousness where it lives 'quiescent'. According to him,

33. "Pornography And Obscenity", The Portable D.H. Lawrence, Ed. Diana Trilling, (The Viking Press, 1954), p. 653

even an old man can have 'a lovely quiescent sort of sex.' In fact Lawrence is blamed to be an obscene writer and this is because he deals with the most delicate subject of sex. It is all because of the social taboos under which the language has been chained. It is the social taboo which makes it obscene. He labours at freeing the language from these social taboos :

... I'm trying to do: the full natural rapprochement of a man and a woman; and the re-entry into life of a bit of the old phallic awareness and the old phallic insouciance. 34

He writes from his deep passional soul and, according to him, 'nothing that comes from the deep passional soul is bad or can be bad'. He simply tries to seek a balance between the 'sexual and the mental' and at the same time also pleads for a sexual and psychological harmony between man and woman. Lawrence comes to hate 'science, conventional Christianity, the worship of reason, progress, the interfering state, planned "respectable" living and the idolization of money and the machine.' This

34. D.H. Lawrence in a letter to Lady Ottoline Morrell, 24 May, 1928, Penguin Anthologies, p. 188

is why he lived a life so bravely and joyfully and on the other hand a life full of poverty, struggle, and defiance.

Lawrence's theory of fiction placed in the context of the critical writings of James, Conrad, Ford Madox Hueffer and other novelists who preceded him, shows his ingenuity and freshness of approach. Though he was a contemporary of H.G. Wells and Galsworthy, he never thought of making the novel a tool of propaganda or social amelioration. He was too much of an individualist to fall in line with the realists or the emerging school of stream of consciousness novel. His cogitations on the subject of novel and the techniques to render aspects of human life in terms of images and symbols deserve special attention. Lawrence, the poet and the lyricist, is always there behind his prose writings. In the subsequent chapters it will be my endeavour to correlate some of his theories of novel with his creative writings and to show that while examining Lawrence's genius as a novelist we should not ignore the critic who invariably moulds his materials according to his personal aesthetics.

CHAPTER II

EARLY NOVELS : THE WHITE PEACOCK & THE TRESPASSER

I

The White Peacock is the first novel of D.H.

Lawrence told in the first person. He wrote the novel while quite young at the age of twenty-five. He wrote and rewrote it some three or four times as he was a painstaking artist. Although at this stage the novelist in him was still in the making and he had not yet fully evolved his theory of fiction. The White Peacock is of great significance as it gives us early impressions of the original ideas of the novelist.

The novel was published simultaneously in England and America in 1911. Ford Madox Hueffer, the publisher and Lawrence's first literary advisor, remarked about the novel :

'It's got every fault that the English novel can have. But you have got 'GENIUS'.

The White Peacock is a novel of Lawrence's youth and in this his experiences of life and people have found full expression. There are endless and detailed descriptions

about nature and the scenic beauty of the background in which the novel is set. Nature obviously plays a vital role in the novel. The characters in it gather hay, harvest their fields, live and do everything in full harmony with nature. Cyril the narrator of the novel typifies D.H. Lawrence himself. He describes the flowers, the different seasons, the morning, the evening, the rains, the cold and the beautiful valley of Marsh and Nethermere. The full fledged description of the scenic beauty is a striking quality of The White Peacock. It becomes unique of its type of which we hardly find any peer elsewhere.

In the novel, Lawrence has taken ordinary working-class people and has raised them to the status of the middle class characters. They are the simple working-class farmers of the valley who lead an entirely natural life. Their life is completely different from the life of the people inhabiting the industrial towns. They have escaped the evils of

industrialization and remain immune from the impacts of the modern civilization. They lead an instinctive life irrespective of the material gains about which people seem so crazy. People around have still got the old intimacy and they are tied to each other by the bonds of pure love, natural instinct and fellow feeling.

Lawrence's own life seems to have a direct bearing upon the development of the novel. An autobiographical tinge can be felt all through the book. He has described the place and the people among whom he had spent some part of his life or the other. The characters we meet in the novel are the persons whom he has known very intimately in his life. The events and situations are based on his own personal experiences which were rather scanty at that initial stage. The two families of the Beardsalls and the Saxtons of the Nethermere valley have been treated with utmost care.

George Saxton is a very robust young man and has

got a sturdy physique. A relationship between George Saxton and Lettie Beardsall develops. George represents the physical power of a man more than the mental power. On the other hand, Lettie wants something more than mere physical power and ultimately gets inclined to the wealthy Leslie who in his later life becomes a Tory M.P. and a prominent political figure. George comes to lose Lettie and a change creeps into his calm and quiet life. He slowly turns out to be a despondent and ultimately takes to heavy drinking and smoking that change his personality altogether. He loses Lettie as he lacks in initiative. He proposes to her when it is too late to do anything. Lettie, wanting something more than mere animal attraction, opts for Leslie while her perverse decision and its impact on George forms the very theme of the novel.

George marries Meg, a very simple and plump girl who loves him. Their marriage takes place in a very unusual way. George comes in a dog-cart to fetch his best friend,

Cyril. He is going to marry Meg, dressed in his best garments.

George and Cyril go to the house of Meg who has not yet received any news of her marriage. She is caught unawares and the scene where she comes out of the kitchen is remarkably interesting. She is taken away by George even in spite of the severe resistance from her grandmother. They finally get married. The description of George's marriage with Meg represents the uniqueness of Lawrence's style even at the early stage.

Marriage brings disillusionment both to George and Meg. After the twins are born to Meg, George starts keeping himself away from the house as much as possible. He begins to spend most of his time in his business, breeding of the horse and the pub. In the later part of his life he gets completely ruined and ends up a hopeless drunkard, wishing to leave this world instantly. Towards the end of the novel, he is seen not having reached any compromise with Meg and goes

to live with his sister Emily and her husband. Meg's remark
 about George is very remarkable :

'Look what a spectacle he is for his
 children, and what a disgusting
 disgrace for his wife. 1

Cyril also lacks initiative. A romance takes place
 between George's sister Emily and Cyril. As George loses
 Lettie, Cyril loses Emily for the same evident reason that
 he too lacks in proper initiative. Emily marries another man
 of her choice. The character of Cyril has been portrayed with
 acute sharpness of skill and precision. He is the observer
 of all the events and it is his presence that is felt
 throughout the novel. Without him the incidents in the novel
 would have proved an impossibility to the reader. He serves
 as a link between the story and the reader.

Cyril becomes duly interested in the character of
 George Saxton because of his manly qualities and his love of

1. The White Peacock, (Penguin Books., 1974), p. 350

the natural way of life. There is a kind of affinity between these two characters. The bathing scene in the novel where these two rub the bodies of each other is very interesting. George takes hold of Cyril's limbs and begins to massage them. They possess a feeling of blood intimacy for each other :

He saw I had forgotten to continue my rubbing, and laughing he took hold of me and began to rub me briskly, as if I were a child, or rather, a woman he loved and did not fear. I left myself quite limpy in his hands, and, to get a better grip of me, he put his arm round me and pressed me against him, and the sweetness of touch of our naked bodies one against the other was superb. It satisfied in some measure the vague, indecipherable yearning of my soul; and it was the same with him. When he had rubbed me all warm he let me go, and we looked at each other with eyes of still laughter, and our love was perfect for a moment, more perfect than any love I have known since, either for man or woman. 2

Their relation is based on human instinct and not on any other consideration whatsoever. And this is what forms the very basis of Lawrence's 'religion'.

Cyril is again interested in another character of the novel, Annable, the game keeper whose looming presence can be felt all through the novel. The story of Annable in The White Peacock is a typical example of the story within a story which is reminiscent of the novels of Scott. Annable seems to represent most of the manly qualities put together in one man. He is a 'make weight' — dark, fine and powerful. His magnificent physique, his great vigour and vitality and his 'swarthy, gloomy face' has got a special kind of magnetic pull for Cyril who typifies Lawrence's father. Annable is the man of one idea :

He was a man of one idea : - that all civilization was the painted fungus of rottenness. He hated any sign of culture. 3

About the soul of a lady he says :

A woman to the end, I tell you, all vanity and screech and defilement. 4

3. The White Peacock, p. 172

4. Ibid., p. 175

He keeps himself far away from the infectious disease of civilization and spends most of his time in the natural surroundings. So much so that even his children are the wild creatures of nature :

... I have got some children, and they're of a breed as you'd not meet anywhere. I was a good animal before everything, and I've got some children. 5

At another place he is found commenting :

Do as th' animals do. I watch my brats ~ I let 'em grow. They're beauties ... 6

He hates the company of educated people and at the same time has no good opinion about the established norms of religion. He is a sturdy man and believes in the power of the body :

When a man's more than nature he's a devil. Be a good animal, says I,

5. The White Peacock, p. 178

6. Ibid., p. 156

whether it's man or woman. You, sir, a
good natural male animal ... 7

The character of Annable becomes the prototype of Mellors in Lawrence's last novel Lady Chatterley's Lover. Annable appears in The White Peacock for a short duration and his story seems to be just an insertion in the novel. It does not contribute anything to the development of the plot.

A very important aspect of Lawrence's belief is that a man must go to a woman and be altered by her and the woman must submit to the man. Here in The White Peacock Leslie is seen as a self-asserting person who imposes his opinion on others and on Lettie in particular, the lady he marries. But after his marriage with Lettie a marked change can be felt in the character of Leslie. On one occasion when George visits their house, Leslie is seen attending to George very politely and asking him whether he would take some more wine. He is very meek, reserved and remains no

7. The White Peacock, p. 156

more a haughty person. Marriage has brought him a great change.

In certain respects The White Peacock is a precursor of Lawrence's major novel, Sons and Lovers in which the psychological conflicts between the mother and the father are suggested in simpler terms. The influence of Lawrence's mother was too evident on him. She came from a refined family while his father was just a miner, working in the pit and spending most of his time in the pub. The mother always aspired to adopt middle class standards. She wanted the husband to change but all her efforts in this regard proved to be of no avail. She hated the husband thus and this exercised a life-long impression on Lawrence. At the time of writing this novel Lawrence was too close to his mother and also very sympathetic to her ideas and aspirations in life. His mother wanted that her children should live in a middle class comfort. Therefore it is to be found in The White Peacock that Lawrence has taken the ordinary

working class people but has given them a 'middle class veneer'.

The White Peacock is a novel of Lawrence's youth in which the aspirations of his mother are fulfilled. Life has been variously observed by the novelist but least 'felt' in this novel. In this novel Lawrence is very close to his mother's world while in his last, Lady Chatterley's Lover most remote from it. The White Peacock is not an autobiographical novel like Sons and Lovers but still the places and the people described in the novel are identical. If the novel has got any serious defect, it might well be because of the immaturity of the author at that initial stage. He has put ordinary working class people upon social scale. The best scenes in the novel are those where he has forgotten to follow up the middle class consciousness and has described the life at Strelley Mill farm and also at the Ram Inn. Here he fares well as an artist and has not made

any effort to make them middle class.

Lawrence does not believe in the dramatic presentation of art as it is likely to become false to life. He always tries to be true to life. Instead of adhering to any kind of 'formula' writing, he prefers sticking to life. Lawrence believes that writing of a novel is not the artistic presentation of a fictitious story but an adventure of the mind. To him, the novel was the one that serves a link between life and the reader. His faults in The White Peacock could be mostly because of his will to be true to life as Lawrence felt it. At the time of writing The White Peacock Lawrence did not have adequate emotional grasp and seemed to be busy pouring his experiences into a literary style. He tries to escape from what is there at the very centre of his emotional experiences. He accepts the conventional form of style and treatment and adopts the form of the novel in which Dickens wrote but he differs in the

treatment of his subject making a drastic break from the past. The White Peacock has got certain defects but they are due to Lawrence's 'straining after a literary style'. He himself wrote :

I was very young when I wrote the
Peacock — I began it at twenty.
Let that be my apology. 8

Still the novel is significant in as much as it introduces us to the basic tenets of Lawrence's ideas and his theory of fiction. To some extent it also demonstrates the depth and range of Lawrence's sensibility.

II

Lawrence in his second novel, The Tresspasser, treats the theme of the failure of contact among human beings with classic precision. Lawrence's own unbringing and the impact of his mother made him take up the ordinary working

8. Lawrence in a letter to W.E. Hopkins, 20 February, 1911, in Penguin Critical Anthologies : D.H. Lawrence, Ed. H. Coombes, (Penguin, 1973), p. 63

class people a scale higher and offered them a middle class veneer in The White Peacock. This once achieved, shows a natural tendency to make one lose all the vital contacts and warmth of life. There always lies the danger of hampering the achievement of warmth, tenderness and a permanent conjunction with people at large.

The main action of the novel relates itself to the story of Siegmund, a violinist of thirty-eight, and his beloved, Helena, a girl of twenty-six and a teacher by profession. Siegmund is already married and is the father of no less than three children. He has been married to Beatrice for nearly nineteen years. Their relations are already strained and they have virtually severed all possible contacts with each other. Their household offers no solace to Siegmund and he is reduced to a mere tormented soul. Siegmund's bit of solace is to be achieved in his affairs with Helena. His ultimate decision to escape the

harsher realities of an already ruined house, makes him entice Helena into spending a week on the Isle of Wight. Siegmund has long been dead in his relationships with his wife and children and his decision to leave the house with Helena, though for a short period of five days, proves fatal to the already strained relationship between him and his wife and the gap is further widened with his children and the entire household :

This was one of the crises of his life. For years he had suppressed his soul, in a kind of mechanical despair doing his duty and enduring the rest. Then his soul had been softly enticed from its bondage. Now he was going to break free altogether, to have atleast a few days purely for his own joy. 9

Unaware of any moral guilt, Siegmund becomes a wreck emotionally when he realises that Helena is possessed with a strange sort of sexual frigidity. This discovery annihilates his relationships with her. He fails to establish any vital

contact with her and compensate for the loss that he bore in his dead relationship with Beatrice. Helena too, on the other hand, fails to have any sexual or emotional consummation with Siegmund and always dreams of him. She has been portrayed as a lady for whom the thought and dream of Siegmund amounted more than Siegmund himself :

With her the dream was always more than the actuality. Her dream of Siegmund was more to her than Siegmund himself ... For centuries a certain type of woman has been rejecting the 'animal' in humanity, till now her dreams are abstract, and full of fantasy, and her blood runs in bondage, and her kindness is full of cruelty. 10

Siegmund's escapade to a dreamland on the Isle of Wight brings him no less a disillusionment than to Helena herself. Helena's incapacity to respond to Siegmund reciprocally on the emotional plane, makes him realize that he is incapable of loving her truly. Helena's sexual frigidity alone does not contribute to their final departure

10. The Trespasser, (Penguin Books 1960), pp. 30-31

from each other but it is equally effected by her being an oversensitive girl :

She belonged to that class of 'dreaming women' with whom passion exhausts itself at the mouth. Her desire was accomplished in a real kiss ... She had not the man's brightness and vividness of blood. She lay upon his breast, dreaming how beautiful it would be to go to sleep, to swoon unconscious there, on that rare bed. She lay still on Siegmund's breast, listening to his heavily beating heart. 11

The crisis is further precipitated at Siegmund's return of his home and on the discovery that his wife as well as his children have finally cast him off their lives. The ironical treatment meted out to him by his wife, his children's reluctance towards him and the offensively incongenial atmosphere that pervades through the entire household, pinch his conscience and ultimately make him repentful of his errant behaviour towards his wife. The crisis of his failure to find any solace in Helena coupled with the crisis that crops up between him and his wife,

11. The Trespasser, p. 30

finally culminates into a crisis of his conscience. His ultimate struggle with his conscience makes him foresee an eternal bliss and happiness in death.

Lawrence makes a shift to a third person narrative in The Trespasser for the first time after the great sprawl of The White Peacock. The main action concerns only two people, Siegmund and Helena, on the Isle of Wight spread over a period of five days. The characters have been made to portray the essential struggle arising out of their inherent weakness to establish a permanent conjunction between them. It further offers Siegmund's incapability in re-establishing himself after his final break with Helena. The novel, in its own right, deserves to be treated as an improvement over its predecessor, The White Peacock, as the novelist in it has been successful in laying out its theme and finally in achieving the desired effect. Moreover, Lawrence presents graphic and captivating details of the physical surroundings

of the Isle of Wight that side by side coincide with the ups and downs of Siegmund and Helena's relationships. The picturesque setting of the island, the detailed but accurate rendering of the starry and moonlit nights, the ebb and flow of the heaving sea, the tantalizing fragrance of the flowers, the bay, the rocky plains and the clouds and butterflies being driven away by the morning breeze are all in consonance with the ups and downs of the lover's relationship :

Meanwhile the flowers of their passion were softly shed, as poppies fall at noon, and the seed of beauty ripened rapidly within them. Dreams came like a wind through their souls, drifting off with the seed-dust of beautiful experience which they had ripened, to fertilize the souls of others withal. In them the sea and the sky and ships had mingled and bred new blossoms of the torried heat of their love. 12

After their decision to break off from each other on the Isle of Wight, their sentiments and emotional turmoils are rendered thus :

12. The Trespasser, p. 62

They climbed the cliff path
 toilsomely. Standing at the top, on
 the edge of the grass, they looked
 down the cliffs at the beach and
 over the sea. The strand was wide,
 forsaken by the sea, forlorn with
 rocks bleaching in the sun, and sand
 and seaweed breathing off their
 painful scent upon the heat. The sea
 crept smaller, farther away; the sky
 stood still. Siegmund and Helena
 looked hopelessly out on their
 beautiful, incandescent world. 13

The existence of the two lovers has been masterfully
 juxtaposed to the vast movement of life :

A sounding of gulls filled the dark
 recesses of the headland; a low chatter
 of shingle came from where the easy
 water was breaking; the confused, shell-
 like murmur of the sea between the
 folded cliffs. Siegmund and Helena lay
 side by side upon the dry sand, small as
 two resting birds, while thousands of gulls
 whirled in a white-flaked storm above them,
 and the great cliffs towered beyond ...
 Amidst the journeying of oceans and clouds
 and the circling flight of heavy spheres,
 lost to sight in the sky, Siegmund and
 Helena, two grains of life in the vast
 movement, were travelling a moment side
 by side. 14

13. The Trespasser, p. 127

14. Ibid., p. 46

The novel also tries to retain its mythical unity as the lovers often talk of Wagner and his music. Helena, we learn, has brought with her a copy of Nietzsche to enliven their stay. Very often, she recites fragments of Tristan. Initially, the novel opens up a sad atmosphere in which Helena finds herself leading a barren and discontented life while her new suitor Byrne tries to pep her up. Helena's life, after the death of Siegmund, is skilfully depicted as a tree that has seen its autumn but has not shed off its dead leaves. Her dream of blossoming remains unfulfilled and she is still sailing out to a turbulent sea like a rudderless canoe. This is the setting of the opening scene wherein the order has been reversed; what has gone at the end has been shown in the beginning and the remainder of the story runs in a flashback.

From the point of view of Lawrence's theory, the emotional aspect of lovers' interpersonal relationship in the

novel is important. It also highlights the tragedy that so often occurs in case of similar human failings to establish a vital contact between men and women or husband and wife. There is also an underlying suggestion that the cycle of life invariably goes on and individual human beings are merely a part of the vital human set-up whose absence does not diminish or hamper the smooth running of the cycle of life. The novel, though written in conventional style, offers fresh elements in its use of the flashback technique and the images of autumn and April, the harmonious relationships between the natural surroundings of the island and the lover's emotions. These and the comparatively powerful characterization of Siegmund and Helena, when compared to George Saxton or Cyril Beardsall of The White Peacock, make The Trespasser more effective a novel than its predecessor that essentially remains to be no more than an apperentice work.

It thus becomes clear that Lawrence regarded his first two novels, The White Peacock and The Trespasser, as belonging to the category of the 'florid prose poem'. To him, The White Peacock is highly decorated and poetic and The Trespasser 'too florid, too charged'. As regarded the form and nature of these two novels, they are not realistic and thus are not written in the tradition of Fielding, Dickens and Hardy. In these two novels, Lawrence as an artist was little too emotional and wrote with much emphasis on the personal that he himself thought his mode of writing to be unsatisfactory for a practising artist.

CHAPTER III

SONS AND LOVERS

Sons and Lovers occupies the most distinctive place among Lawrence's creative writings. Though his earlier novels, The White Peacock and The Trespasser show the flashes of his genius, it is in the third novel Sons and Lovers that he begins to extend the boundaries of novel into the subjective experiences of his character. Lawrence gives his own analysis of the novel in a letter to Edward Garnett :

A woman of character and refinement goes into the lower class, and has no satisfaction in her own life. She has had a passion for her husband, so the children are born of passion, and have heaps of vitality. But as her sons grow up, she selects them as lovers - first the eldest, then the second. These sons are urged into life by their reciprocal love of their mother -- urged on and on. But when they come to manhood, they can't love, because their mother is the strongest power in their lives, and holds them ... As soon as the young men come into contact with women there is a split. William gives his sex to a fribble, and his mother holds his soul. But the split kills him, because he doesn't know where he is. The next son gets a woman who fights for his soul - fights his mother. The son loves the mother -

all the sons hate and are jealous of the father. The battle goes on between the mother and the girl, with the son as object. The mother gradually proves the stronger because of the tie of blood. The son decides to leave his soul in his mother's hands, and, like his elder brother, go for passion. Then the split begins to tell again. But almost unconsciously, the mother realises what is the matter and begins to die. The son casts off his mistress, attends to his mother dying. He is left in the end naked of everything with the drift towards death. 1

Sons and Lovers is the story of Lawrence's own early life. He has treated his life in the novel after having attained a greater mastery of his medium. Both from the philosophical as well as the technical point of view, it stands as a milestone in Lawrence's career. Sons and Lovers immediately put Lawrence among the leading novelists of the day.

Eastwood here slightly disguised as Bestwood set among the ruins of the old rural England, provides the social

1. The Letters of D.H. Lawrence, Ed. A Huxley (Viking: 1932), pp. 78-79

and historical background of the book. Neither the countryside nor the town has been ruined by industrialization. Decadence was there but there was nature also which was not yet contaminated. The story starts with Lawrence's parents, Mr and Mrs Morel of the book. They meet at a dance. She is puritanical 'high minded, educated and something of a mystery to the miner Morel'. He is vigorous, manly and simple. She is struck by his 'ringing laugh' and his humour. A year later they get married and for another year Mrs Morel obtains real joy and satisfaction from her husband. But the contrast of character that had brought them together, holds the seeds of their destruction. "His nature was purely sensuous and she strove to make him moral, religious". The miner Morel has no sense of responsibility and begins to drift away from her and takes his last resort in the pub. Here Lawrence places his full emphasis on the individual and as an impressionist, he approaches the society through the individual. When the first child is born to

Mrs Morel, she is already disillusioned and she starts giving some of the love to his son that she had once given to her husband as the second child arrives. But all the time her love for her husband is drifting away and now she dreads the coming of a third child. Now she realizes that she and her husband are slowly ebbing away from each other. The third child comes and he is Paul Morel. All the efforts of Mrs. Morel to make the husband a civilized being proves to be fruitless and now she loves him no more. The children see their father with the eyes of their mother and all unite against him. Mrs Morel determines that her sons will never become miners. She needs her sons to become her lovers.

The first part of the book is a brilliant and realistic picture of the working class life, of childhood games, illnesses and festivities and although the family is over-sorrowful by the split between father and mother, there are still times of great happiness.

The theme of the second part of the book is the struggle of Paul's soul between his mother and Miriam, the girl whom he loves. Miriam lives with her family on her farm, a few miles away from the Morels' home. The real farm (The Hags) and Jessie Chambers, the original of Miriam were decisive factors in Lawrence's own development. Miriam plays a great role in making Lawrence an artist. She inspired him to write poems but she ignored the man in him, just as Paul ignored the woman in her. Neither of them could conceive of their relationship as being other than platonic. After years of intimate friendship, not even a kiss was exchanged :

Being the sons of mothers whose husbands had blundered rather brutally through their feminine sanotities, they were themselves too diffident and shy. 2

But Paul did not have to contend only with love for Miriam. More acute was the fight for his soul between

his mother and Miriam. As long as she lived he could not give himself completely to any other woman. After the break with Miriam, Paul turns to Clara Dawes. Clara is the type of the 'new woman' of the period, married but separated from her husband. She earns her own living and ^{is} at the same time also educating herself. After Miriam's deep but narrow spirituality Clara seems trivial but she has the warmth and mature womanliness that Miriam lacked. For the time being Paul and Clara are in love with each other but eventually she also realizes that she has no hold over the real and vital Paul. She has served her purpose in the story and can ignominiously be shuffled off the scene by being reconciled to her former husband after a melodramatic fight between him and Paul. Meanwhile Paul's mother had died slowly but painfully and he is left directly in despair. There is no one now to love him - no mother, no Miriam, no Clara, but the book ends with a rejection of despair and with determination to face the future. This sort of a conclusion

is quite characteristic of Lawrence as he gives us a glimpse of the protagonist's future.

Lawrence wrote the first version of Sons and Lovers in 1910 before the death of his mother. He created Miriam out of her real prototype, Jessie Chambers, and the novel was written under her direct supervision. Like The White Peacock, Lawrence began Sons and Lovers with a contrived and conventional plot but it was re-written at the suggestion of Jessie Chambers to bring it more close to the reality. She very much insisted on its being closer to the actuality but Lawrence was not writing an autobiography, he was writing a novel. The book was first heard of in 1910 under its previous name of Paul Morel which it retained for a long time. Lawrence started the second version of the book in 1911-12. It was after the death of his mother that he came to his home town, leaving his teaching job and busied himself with the novel again under the guidance of

Jessie Chambers. She was greatly fascinated by the force and truth with which the details were conveyed in the novel but at the same time she felt that the image of Lawrence's mother was glorified. She felt still hurt and remarked that "he had betrayed the essential nature of their young relationship". In the last stages of his relations with Jessie Chambers, Lawrence tried to convince her of the artistic appropriateness of his vision and also the truth inspired by his understanding of nature. He tried to give his own interpretations of love and the future of love but this proved to be a failure and his relations with Jessie Chambers were strained by his relations with other women but all this came to a final end after Lawrence's meeting with Frieda Weekley. This 'marked the end of his youthful pilgrimage.'

Sons and Lovers can well be rated as a unique contribution to the modern English novel as it has a

comparatively well-knit plot and characterization and at the same time it also combines in it Lawrence's natural tendencies with his psychological insight. Sons and Lovers is an improvement upon his two previous novels, The White Peacock and The Trespasser. In this novel the psychological behaviour of the characters has been presented with much skill and accuracy. Lawrence gives us intensely drawn figures who reveal their inner as well as outer self only from the point of view of their sexual consciousness. The social life of the characters has not been taken into consideration but only human psyche appears to be the main concern of Lawrence. We do not find here a galaxy of characters like Fielding's Tom Jones nor even stiff-collared characters of Thackeray or the laughable characters of Charles Dickens. The natural instinct of sex becomes the very crux of the novel but the presentation of the characters does not tend to be pornographic. Lawrence deals with sex without making his characters sexy. Almost all the major

characters in the novel are involved in a sex conflict.

The main focus of the writer is not on the story but on life on an intense level. Thus his characters get a vitality which is rarely found elsewhere. The characters spring up on the strength of their own vitality. Paul Morel is one such character who emerges out of the strength of his own inherent vitality. Lawrence's significant characters have been realized emotionally from within as the novelist is predominantly occupied with the impulses of the characters and not the outer features. The characters are invariably related with women and it is in their relation to women ^{that} characters/they come to have some meaning. The characters are involved in serious emotional problems and get entangled in the dark regions of consciousness. They reflect intensity and display their soul in a comprehensive way. In the Paul-Miriam episode there is an intensity of emotions while in the Paul-Clara episode we have the intensity of passions. Lawrence's men and women are nothing but simply human nature

and they beget passions and impulses in an abundant measure. He makes an extraordinarily clever study of the psychological behaviour of the sexual life of the characters. Morality and immorality do not mean much to him while pain, pleasure and hate become the chief focus of his attention. The characters of Paul and Miriam have been delineated laboriously and it is here that the writer has gone into the dark regions of their consciousness.

The characters are drawn through description and conversation. For example, we can take the Miriam episode where the emotions come gushing out and again they recede. The conversation mostly centres at the revelation of the soul and the feelings and aspirations of the characters more specially regarding sexual readjustment. At certain places a character is revealed through another character of the story and not by the writer himself. William describes Gyp to her mother :

Tall and elegant, with the clearest
 of clear, transparent olive complexions,
 hair as black as jet, and such grey
 eyes — bright, mocking, like lights
 on water at night. 3

Lawrence rejects the previous theory of 'round'
 and 'flat' characters. The 'old stable ego' of character is
 not to be found in him. In Sons and Lovers the characters
 are not 'round' or 'flat' but the only one character, the
 character of Baxter Dawes can be termed as a round character.
 Lawrence brings forth the very depth of the characters.
 They show themselves all inside and are not on the surface
 like 'flat' characters. But Baxter who, in the first half
 of the novel, seems to be a rogue comes out to be a man
 possessing quite finer human impulses in the second part of
 the novel. Thus he can be called a 'round' character. It
 is the suffering of the characters that has been fully
 portrayed by Lawrence. William, Paul, Morel and even Baxter
 Dawes are all tragic figures. On the other hand, the

womanliness of the woman characters has been beautifully portrayed. In Sons and Lovers sex desire of the characters is faced with the psychological issues that crop up. The story does not admit the traditional villain. Lawrentian characters are individuals and not types.

As regards the plot of Sons and Lovers, it remains subsidiary to the characterization. The plot is governed by the characters and is not well-knit. The different episodes in the plot have not been properly cemented and they are visible. The Paul-mother episode runs all through the story from beginning to the end and occupies a major part of the whole length of canvas of the novel. The Gyp-William episode can easily be removed without affecting the plot. The theme of the novel is rather split up. The two sides of one's sex life have been presented - the emotional and also on the level of passions. It is from this that Paul-Miriam and Paul-Clara episodes spring up.

Another theme is the Oedipus Complex between Paul and his mother. The plot is a simple one and we do not have any suspense or any secret in the plot. The movement is slow but steady. Lawrence here has conveyed his psychological insight through lyrical immediacy. He has felt the natural objects like a poet and applied them to his art with the brush of a painter.

While presenting different states of composition in a single work of art, Lawrence maintains integration in the plot, in unity and structure.

In Sons and Lovers it is the presence of these various points of view that gives the novel its depth and richness. The establishment of characters in the early part of the book would have proved to be insufficient had it not been followed up by further delineation of Paul and Miriam episode in the later half of the novel. Henry James infuses

thought in his novels through a conscious aesthetic plan while Lawrence seems to be quite unaware of any such aesthetic plan.

Regional novels were in vogue in those days and Lawrence till quite lately refers to Sons and Lovers as 'the Colliery novel'. He describes the two stages of industrial development - the small scale industrial system which had some place for human feelings and genuine human relations and at the same time its suppression by huge mechanical organization that can never leave these feelings and human relations chaste. This drags man into a life-long pre-occupation with evil efforts of industrialism. Lawrence makes industrial culture a butt of his constant attacks in almost all his novels. In Sons and Lovers, the protest against these evils is not very strong, there is only a direct presentation of a well known and commonly accepted reality. A clear picture of the Colliery life is depicted

in the story and it fits in well with the plot.

The modern novelist does not intrude between the characters of his novel and the reader. He stands detached like an observer and the characters serve simply as a vehicle for the novelist's point of view. But in Sons and Lovers the human conflict is so intense and pressing that the necessity for following them to a conclusion becomes absolute. It is on the one hand a sympathetic study of human relationships and on the other hand, the working class life finds its full expression and representation in it. Social and psychological realism got perfectly juxtaposed in the novel, perhaps for the first time. But the growing point of the novel is the 'psychological adventurousness'. It is from here that Lawrence begins to explore the complex and tangled relations of men and women and he makes this his theme in the novels that follow Sons and Lovers.

Apart from its psychological interest, Sons and

Lovers shows certain aspects of Lawrence's theory of fiction to which he clung to the last. Conflict, sex-conflict to be sure, is the dominant theme of the novel. The "flow of life" which Lawrence emphasizes invariably in his critical writings is shown at its best in the second half of the novel, which assumes a depth and dimension of its own.

In the "Lad-And-Girl Love" chapter, there is a revealing statement which sums up Lawrence's view of the novel as a perfect picture of shimmeriness rather than a shadow. Miriam seems infatuated by Paul's last sketch. She does not know why it impresses her so much. Lawrence replies :

It's because — it's because there is scarcely any shadow in it; it's more shimmery, as if I'd painted the shimmering protoplasm in the leaves and everywhere, and not the stiffness of the shape. That seems dead to me. Only this shimmeriness is the real living. The shape is a dead crust. The shimmer is inside really. 4

What Lawrence was aiming at ---to present the very shimmeriness of life -- has not yet been fully achieved in Sons and Lovers, yet his mind was preoccupied with new technical devices to present the life which he knew and which could not be delineated with conventional methods.

Paul has always been aiming at achieving this very 'Shimmer' both in his paintings and life. He meets with comparative success at the former but finds it difficult to achieve shimmeriness in his personal life. Paul is unable to flower and thus he finds no individual salvation in a single person. Being himself a plucked flower his resentment at Miriam's love of flowers is quite understandable.

Flower themes are laden throughout the texture of the novel. Lawrence wonderfully delineates the character of Mrs Morel and in an equally exquisite manner identifies her with the flowers. It is in the very first chapter of the

novel that Lawrence, through Mrs Morel's identification with the flowers, also identifies her with the great and mysterious potentialities of life :

With an effort she roused herself to see what it was that penetrated her consciousness. The tall white lilies were reeling in the moonlight, and the air was charged with their perfume, as with a presence. Mrs Morel gasped slightly in fear. She touched the big, pallid flowers on their petals, then shivered. They seemed to be stretching in the moonlight. She put her hand into one white bin : the gold scarcely showed on her fingers by moonlight. She bent down to look at the binful of yellow pollen; but it only appeared dusky. Then she drank a deep draught of the scent. 5

There is an underlying suggestion that Mrs Morel's communion with the flowers is also shared by the child in her womb. Moreover, her observation of the night is not simply our observation of nature but of all that the infinite distance offers to her in its totality :

The night was very large, and very strange, stretching its hoary distances infinitely. And out of the silver-gray fog of darkness came sounds vague and hoarse : a corncrake not far off, sound of a train like a sigh, and distant shouts of men. 6

The sense of distance has very beautifully been conveyed by the novelist. Mrs Morel receives a multitude of sounds that come to her travelling a vast distance.

The passage that describes Paul's birth has got a symbolic bearing. The night which Mrs Morel observes and identifies herself with is silver-gray, shiny, hoary and fragrant with the tentalizing scent of the flowers and the pollen. Mrs Morel, seeing her image into the mirror, finds herself full and 'all smeared with the yellow dust of lilies'. The same symbolic bearing is once again repeated at a critical point in the story when Paul rejects Miriam and opts for Clara. The novelist has described the lilies as madona lilies this time in a second communion :

Through the open door, stealthily,
came the scent of madona lilies,
almost as if it were prowling
abroad. 7

The first night communion offered a sort of blessing to the child still in womb in the same way as the second night communion offers a blessing to the self which is forming itself within Paul. This new self having been perfected tends to consummate with Clara. The consummation between Paul and Clara is described at length in the symbolism of Trent :

There had been a great deal of rain.
On the river levels were flat gleams
of flood water. The sky was grey,
with glisten of silver here and there
... The far-below water-meadows were
very green. He and she stood leaning
against one another, silent, afraid,
their bodies touching all along.
There came a quick gurgle from the
river below. 8

Through the course of the novel Paul shows a tendency to keep in touch with the great potentialities of

7. Sons and Lovers, p. 358

8. Ibid., pp. 373-76

life while, on the other hand, Miriam exhibits no such inclination. Paul in his relationship with Clara and ultimately in his sexual union with her does not lose his identity but it is through this maintaining of balance, gap or strangeness that he comes to recognise the mysterious forces of the universe as well as the mysterious forces lying within himself :

He lifted his head, and looked into her eyes. They were dark and shining and strange, life wild at the source staring into his life, strange to him, yet meeting him; and he put his face down on her throat, afraid. What was She ? A strong, strange, wild life, that breathed with his in the darkness through this hour. It was all so much bigger than themselves that he was hushed. They had met, and included in their meeting the thrust of the manifold grass-stems, the cry of the peewit, the wheel of the stars. 9

The flood waters of the Trent suggest an uncontrollable quality. In the same way Paul's passions, it is suggested, are likely to go wild if they are not cultivated in a whole

human relationship. This he does not find possible with Clara and finally breaks off from her. After the death of his mother Paul turns to seek life in new places :

But no, he would not give in. Turning sharply, he walked towards the city's gold phosphorescence. His fists were shut, his mouth set fast. He would not take that direction, to the darkness, to follow her. 10

The 'gold phosphorescence' typifies a life which is full of promise and richness.

10. Songs and Lovers, p. 511

CHAPTER IV

THE RAINBOW

Lawrence was barely twenty-seven when he finished Sons and Lovers, a book with a comprehensive picture of Childhood, adolescence and adulthood. Till now Lawrence's life and works are mainly predominated by the sensuous and instinctive father, the possessive mother, the 'yearning spiritual' girl and ultimately Frieda who becomes a woman of 'life time' and brings him fulfilment. Of these four dominating figures, the first three find their full manifestation in Sons and Lovers - only the last does not appear in it. Disillusioned with the University as Lawrence was, he found solace in the company of Frieda. Lawrence provided her with a new world and she too, brought him a new life and fulfilment in return. Frieda becomes a source of joy and constant encouragement to Lawrence both in his life and fiction. She becomes an embodiment of superb sanity and her presence is felt in almost all the novels after Sons and Lovers. Lawrence's elopement with Frieda and the completion of Sons and Lovers in 1912 ended the first phase of Lawrence's

life. For the next two years, the two led a gypsy-like existence chiefly on the continent till Frieda obtained her divorce and they ultimately got into wedlock in July 1914.

During this period of wandering existence Lawrence was working on a material which was ultimately to result in his two masterpieces - The Rainbow and Women in Love. The Rainbow in its spirit is completely original and differs a great deal from the novels that preceded it and also from Lawrence's later novels, even its sequel Women in Love. Lawrence terms his previous two novels, The White Peacock and The Trespasser, as 'florid prose poems'. He has dealt with the subject matter of these two novels with a highly personal note which he himself does not think fit for a practising artist like him. So, in Sons and Lovers, he attempted to write a novel free from the subjective and autobiographical connotations. But curiously enough, the novel remains to be Lawrence's most subjective and

autobiographical novel. Perhaps what Lawrence wanted was the impersonal treatment of a highly personal subject . But in The Rainbow, he tries to penetrate into the very life flow of the characters. It really penetrates 'a stratum deeper' than the two early novels - The White Peacock and Sons and Lovers-because Lawrence deals in it not with the individuals in particular but with humanity at large. While Sons and Lovers offers the story of a single individual growing up, The Rainbow developes its theme around men and women who constantly enter new circles of existence and experience.

The novel at the very outset sets out very beautifully its own world - the world of the Brangwen family who have lived at the Marsh Farm for generations amidst the water-meadows of Derbyshire and Nottinghamshire. They lived a life devoid of any material accomplishments but in perfect tune with the rhythms of wild and innocent nature. The passage is marked by Lawrence's sensuous perception of the

continuity of life and conveys the very feeling of blood-intimacy :

They felt the rush of the sap in spring, they knew the wave which cannot halt, but every year throws forward the seed to begetting, and, falling back, leaves the young-born on the earth. They knew the intercourse between heaven and earth, sunshine drawn into the breast and bowels, the rain sucked up in the daytime, nakedness that comes under the wind in autumn, showing the birds' nests no longer worth hiding. Their life and inter-relations were such; feeling the pulse and body of the soil, that opened to their furrow for the grain, and became smooth and supple after their ploughing, and clung to their feet with a weight that pulled like desire, lying hard and unresponsive when the crops were to be shorn away... They mounted their horses, and held life between the grips of their knees, harnessed their horses at the wagon, and, with hands on the bridle-leadings, drew the heaving of the horses after their will. 1

Though the men-folk are comforted with this kind of a life, the women-folk wanted a life that provided no blood-intimacy :

She faced outwards to where men moved dominant and creative, having turned

1. The Rainbow, (Penguin Books, 1974), pp. 7-8

their back on the pulsing heat of creation, and with this behind them, were set out to discover what was beyond, to enlarge their own scope and range and freedom; whereas the Brangwen men faced inwards to the teeming life of creation, which poured unresolved into their veins. 2

The novel is a brilliant record of the Brangwens in which Lawrence has recorded the family history of the Brangwens through three successive generations. The story retains its forward movement without any remarkable incident till one day Tom, the first of the generations of the Brangwens, meets Lydia, a lady of Polish descent and mother of a small girl. After a brief courtship they get into wedlock. Since the two come from different cultural backgrounds, an element of foreignness envelops their conjugal life and becomes a deciding factor in the remainder of their life. Their alien background makes them share very little in common. The utter foreignness between them prevents the two from having a close grasp of the real ecstasies of life. But with their effort,

they can only have a temporary thrill and thus it remains to be a strange relationship with short bursts of happiness. With this kind of relationship one is likely to lose contacts as suddenly as one picked them up. Thus after some passage of time Lydia turns out to be more and more unaware of Tom and both of them seem to stare at nothingness. It sometimes becomes difficult to precisely comprehend this kind of fluctuating relationship, let alone sharing the feelings involved. While depicting the strange turn that the relationship between Tom and Lydia has taken, Lawrence tries to portray the dynamism of human nature and shows that human relationships are never at a standstill but go through a process of adjustment and readjustment. Lawrence has perhaps gone a little deeper than the common reader can fathom in comprehending these delicate and tender human relationships. He is invariably successful in his sensuous presentation of birth, marriage and death - the major moments of life. Thus at the tense moment when his wife is in labour with his

first child, his step-daughter is awed by the fear of unknown. Tom, in order to console her, takes her to the cowshed in the pouring wet night. It is the sense of life's continuity that has been successfully conveyed. Inside the house a new life is coming into being while the life outside is going on unchangingly all the time. Tom thinks of his own childhood days and his parents who had been entering new cycles of experience during their life time and links the continuity of life, later in the story, with his step-daughter Anna's courting her beloved, Will.

It is this sense of continuity which has got roots in the village and the farm life. The young generation continues the experiences and behaves in much the same manner as was done by their predecessors in the previous generations. After all, these unchangeable modes of life do not make the present life any easier than that of their forefathers. Each generation has put up the struggle through the same process

and repeats the experiences of "becoming" again and again. According to Lawrence, men and women in their inter-relationships have got to go through various cycles of experiences before they can attain their final consummation. He further believes that men and women at the same time should be able to retain their respective identities just like two rivers flowing side by side having their confluences at certain points and again parting away but flowing together maintaining certain distance. To him marriage does not stand for a loss of identity or individuality but the two, men and women, should hold a perfect balance in regard to their mutual relationship. Thus, the two in their usual intercourse of life enter into various new cycles of experiences.

When Tom first met Lydia he had another centre of consciousness but after a few years of their married life, he made his entry into still another circle of existence.

And in the second generation of the Bragwens where Anna meets Will, we see that they are also renewing and going through the same process as their predecessors did. It is in this way that the experiences of one generation are transmitted into another.

This relationship between Anna and Will has none of the strangeness of her step-father and her own mother. After a brief courtship, they marry and the description of their marriage has been handled very splendidly and with a masterful accuracy by Lawrence. The marriage of Anna and Will on the surface of it appears to be absolutely normal and romantic and does not seem to contain the deeper and strange relationship of Tom and Lydia. Infact, no Lawrentian marriage is free from strife. There has got to be a struggle not of nagging or trivial irritations but a struggle of wills. These struggles and strives are tinged temporarily with bursts of the moments of separateness and re-concilia-

tions and also of re-unions. It is through this process that each of the two comes to terms with the harsher realities of life and comes to believe that one is irresistively tied to one another.

For Anna and Will the struggle begins at first on the village church. Will has an irresistible passion for the church and the Gothic architecture. He, however, finds no interest in the sermon and the service of the church has got no meaning for him. There is something dark, dense and powerful about the person of Will that Anna resists. What Will seeks in the church is the same dark and nameless emotion which is the emotion of the great mystery of passion. A certain element of darkness that Tom once sought in Lydia is in the second generation sought by Will in his beloved Cathedrals. Will has got the same fascination for the Cathedrals as his forefathers had for the natural life of the farm. Anna fights back and resists Will's excessive

attachment to the church and ecstasies in wood-carving and Gothic architecture. The church has got no meaning to her. The altar appears to her barren and the church a confined place. The Lamb in the church, for example, was the symbol of Christ, his innocence and sacrifice. But the Lamb to her is a piece of laughter. She takes a malicious delight in pointing to Will that there are many things that have been left out of the great concept of church. She instead, finds solace not in the church but beneath the large, blue sky outside. Owing to Anna's mockery of Wills' passionate attachment for the church, Will begins to lose his absolute faith in it and this loss of faith makes him a more superficial man than he ever was. He thus remains "uncreated" as his passionate love for the infinity in the soaring arches finds no fulfilment. It is because of Anna's relentness that Will is chastened in his spirit and consequently 'a new fragile flame of love came out of the ashes'. It dawns on him that Anna, apart from being sceptical and instinctive, is

a running stream. There is a fine interlude in their married life once again and he begins to love her. The beautiful interlude is depicted by the novelist in a scene where Anna, now a pregnant woman dances before a mirror. At last Anna and Will come to terms with reality and achieve in some measure an equilibrium, if not a final consummation. Lovers have a desire to get completely absorbed in one another but the other self usually the woman resists and is not ready to lose her individual identity in the very process of absorption. Thus an equilibrium is struck and after their clashes they learn to live and let live retaining at the same time their inner life.

After this period of reconciliation, for some years their bitter coldness and strife gets into the background and they indulge into a period of pure lust which according to Lawrence, is always a negative force, devoid of any conscious intimacy or tenderness of love. Their total

indulgence into a period of pure lust throws them off the track and Will, once again, is seen inclined to derive whatever fulfilment he can from his craft. Anna finds her share of solace in the bringing and rearing up of her nine children. Anna and Will are, however, devoid of the marital fulfilment that the older generations of the Brangwens had in their lives. Anna and Wills' child, Ursula, in the third love-ordeal of the novel is less fortunate in her affairs with Anton Skrebensky, the young officer. It is Ursula this time who carries this ordeal into the third generation. She and Anton are connected to each other through the bonds of passion.

The later half of The Rainbow is a fascinating and vivid description of the process of Ursula's development right from infancy to her adulthood. It is much the same description we have already seen in ^{the} development of Tom's life in the first half of the book. A careful reading of

the character of Ursula will reveal among other things, some auto-biographical tinges of the personal experiences of the novelist himself. Her grand-father, Tom's major part of life was confined to the farm and the open and natural country life, her own father's life was devoted to craftmanship and passionate love for the cathedrals but her own life is dominated by education at various levels - first as a pupil, as a student and finally as a teacher. It appears to be a step further towards enlightenment and this brings a certain measure of complexity in the character of Ursula. Her life stands in complete contrast with the instinctive life of her grandfather. The character and life of Tom was not a complex one but Ursula's is.

It is through the complex personality of Ursula that Lawrence perhaps wants to suggest that a complex and enlightened character ultimately progresses away from the natural, and instinctive life towards a somewhat mechanical

and superficial one. She like her father possesses a profound faith in church but her love centres around Jesus and is a perfect juxtaposition of the spiritual and the sensual. Her lover Anton, like her grand-mother is of Polish descent and is presently employed as a Subaltern in the British army. Anton's life is largely dominated by the outside world and his field life refrains him from having an individual soul. He is also a believer in the established order of things. The love between Ursula and Anton is purely on the romantic plane. This love of romantic temperament, after Anton leaves for the South African war, brings Ursula close to one of her school mistresses, Winifred Inger. The two indulge in passionate love. Winifred Inger is a liberated woman, she is independent and self-possessed, furthermore she represents an ideal.

Ursula for sometime takes delight in her affairs with Inger and they go to the extent of indulging into

physical and unnatural voluptuous love which ultimately repels Ursula from her and she plans to marry Inger with one of her uncles - uncle Tom who owns a colliery. The passages that follow are set in a semi-industrialized world. The description of the small colliery town has been conveyed with a sense of desolation, barrenness and mechanism. The ugliness, corruption and desolation of the place are symbolic of the life of people like Inger and uncle Tom whom she ultimately marries. The life of both of them is machine-dominated, devoid of the physical, the tender, the passionate and instinctive self. Thus Ursula comes to hate the machine dominated life of Inger and her uncle. She has already fought and struggled against duty-dominated life of her lover Anton. And now she takes upon her to put up a fight against the machine and the mechanical will - to which Lawrence himself had a great aversion. Lawrence's own belief was that it is the machine, the corruption of the industrialized world

and the mechanical will of the modern man that debase and annihilate the basic vitalistic instincts in human beings. Lawrence in fact sought certain vital bases of life and the vitalistic approach to life of the novelist finds expression in almost all his major works.

Vitalism in the context of Lawrence can be summed up as the very essence of his vision of life. Vitalism is the realization that the ultimate reality of the universe is not accessible to the divided human psyche. The disintegration of human psyche has been the net result of Western industrialized civilization. Lawrence voices a strong protest against what has been lost in the ability to respond to life with the whole of ones being. The loss of this vital and comprehensive approach has blinded the modern man to the deeper and mysterious elements of life.

Ursula after being disenchanted with Inger's unnatural love feels that the fire of love in her is dead.

She ultimately realizes that she cannot love Anton anymore. Her love for Anton is nothing but a thing of past now. She finally seeks an escape from this situation by joining a school in Ilkeston as a teacher. Superficially the novel appears to be written in the Saga-tradition of Maria Edgeworth, for example tracing the history of a particular family through various generations. But The Rainbow^{is}/_{not} primarily an account of the social history but essentially a fascinating and graphic redering of the spiritual history of contemporary England. Though the novel by and large records the spiritual history of England yet at certain places Lawrence has some over-lappings where he gives a very vivid picture of the social history - the description of the contemporary school life where Ursula is engaged as a teacher at Ilkeston, has been done with remarkable poignancy. For Ursula, it becomes an uphill task to have any vital contact with a class of fifty or sixty children. There are three classes packed up in one hall. The students

there, were like empty pitchers waiting for the knowledge to be poured into. The description of the school life is such that we see in Hard Times and the irony is very much similar to that of Dickens. Ursula is disillusioned with the school life since this type of education aimed at reducing the students to mere structure of mechanical set. Ursula thinks of breaking away from the existing patterns and decides to establish a vital contact with the students based on human relationships. She fails in this venture. The struggle begins between her ideas and the class. She ultimately succumbs to the existing norms and resorts to brute force herself. Later she joins Nottingham University with all her ideals considering the University to be a great seat of learning but she gets her usual share of disillusionment here also and the University appears to her nothing but a place of dead unreality which is always concerned with material success. Ursula's life in the beginning is nothing

but a series of disillusionments. Her human feelings are everywhere confronted with the purely physical, conventional and the deadly mechanical ways of the world. At this juncture Anton returns. He looks physically more attractive and Ursula, for the time being, is solaced and the two plan to marry but she soon realizes that the bond of love that connects them is purely physical and no contact is possible at the real depth. Thus they part. By this time Anton has left her pregnant and she has also lost her contacts with the country life as her family has moved away to one small colliery-village. Ursula is now faced with a dark and barren life and her own self seems to have a breakdown. This breakdown of Ursula's self is not a permanent thing to stay with her but it is just a temporary phase in which she has cast off her dead shell and is to emerge as a new being entering into a new cycle of existence.

One rainy and wet after-noon, when she sets out

with all her gloom and the child in her womb, she is confronted with the wild stampeding horses who terrorize her to the extent that she has a miscarriage. After she comes off this process of transfiguration, she looks up the sky into the far off horizon and notices a great clourful rainbow forming itself. The sight of the rainbow infuses her with hope for future and she feels strengthened to face the unknown. It is with this optimistic note that the novel comes to an end. This optimistic ending is not very much different from the ending of Sons and Lovers but in The Rainbow it is much more intense. Ursula's vision of rainbow symbolises the earths' new architecture and a change of her own heart. The rainbow in the present context becomes a vivid picture of hope, change and future. It also suggests in its appearance that the relationships between man and woman have got to go through various processes of change and regeneration. A new seed of determination has germinated in Ursula bringing to her a new vista of hope to re-establish

her relations with her own surroundings, human beings, the Universe and also with her own Creator!

She was the naked, clear kernel thrusting forth the clear, powerful shoot, and the world was a bygone winter, discarded, her mother and father and Anton, and college and all her friends, all cast off like a year that has gone by, whilst the kernel was free and naked and striving to take new root, to create a new knowledge of eternity in the flux of time. And the kernel was the only reality; the rest was cast off into oblivion. 3

This change of Ursula's heart and the undaunted will to face the future throws light on Lawrence's own vision of life. Disillusioned with the decline of the modern English society, he is of the opinion that the redemption of the modern man is possible only through a phoenix-like process of rebirth. The modern man has to emerge from the ashes of his own dead shell.

At the time of writing The Rainbow, Lawrence was already passing through a transitional period in his career

as a novelist and was trying to adopt a new style. He had discarded the old style in which he wrote the early novels. In one of his letters to Edward Garnett, from Lerici, Italy on 29th. January, 1914, he wrote :

I have no longer the joy in creating vivid scenes, that I had in Sons and Lovers. I don't care much more about accumulating objects in the powerful light of emotion, and making a scene of them. I have to write differently ...4

Regarding this new style of his transitional period he feels that it will be something new in the art of novel. Later, on 5th. June, 1914, again to Garnett, he draws a comparison between his own art and the Italian futurists - a group whose violent theories were making a stir in literary circles of that time.

... I don't care about psychology of matter - but some how - that which is physic - non-human, in humanity, is more interesting to me than the old-fashioned human element - which causes one to conceive a character in a certain moral scheme

4. Colin Clarke (Ed.) D.H. Lawrence : The Rainbow and Women in Love, (London : Macmillan, 1969), p. 26

and make him consistent ... You mustn't look in my novel for the old stable ego-of the character. There is another ego, according to whose action the individual is unrecognisable, and passes through, as it were, allotropic states which it needs a deeper sense than any we've been used to exercise, to discover are states of the same single radically unchanged element. 5

These remarks of Lawrence are particularly relevant to The Rainbow. Lawrence has recognised that the style of Sons and Lovers would not possibly help in conveying to the readers, the theme of The Rainbow. On the surface, The Rainbow appears to be not radically different in its vein from the traditional novels written in pastoral background as for example the novels of George Eliot and Thomas Hardy. In the earlier chapters the novel creates its own magnificent pastoral world decked in the natural background of Nottinghamshire - Derbyshire borders. The nature of its setting, the grouping of various generations and its emphasis on the family genetics make the novel come close to the tradition of Mann's Buddenbrooks. It also seems to have some close

5. D.H. Lawrence : The Rainbow and Women in Love, pp.28-29.

connections with the kind of family novel being written during the same period by the Danes, Norwegians and the French. In the opening chapters The Rainbow perhaps has some affinities with this tradition of family novels. But about midway it makes considerable departure and Lawrence keeps shifting from one type of narrative to another. Looking back, a careful reader may trace the seeds of this tendency right from Sons and Lovers but in The Rainbow this gains intensity and there is a shift from a simple narrative style to a more complex style in which Lawrence is found channelizing his art towards his later style. There is a slight tendency in him to break away from the traditional theory of character and plot and makes a shift to a more complex method of style in expressing his deep and complex ideas through images and symbols. In our reading of the first half of the book in which the Brangwens, their Brangwenness and their antecedents are vividly narrated in relation to the natural life teeming with energy and

vitality, we notice a naturalistic approach in the description of the country life. It is this vivid, natural and vitalistic life in which Lawrence is interested most. And in conveying the same vividness of the natural life, he thought, lies the real form of the novel. He thinks the novel to be a "bright book of life", a book that renders even the minutest details of life in their totality. The most important of all is the suggestion that the novel is primarily concerned not with the social reality or character as such but with something non-human, deeper and more mysterious — the blind forces working in human life at the unconscious level. Lawrence calls it a blind knowledge. Now judging The Rainbow in the light of the novelists' own ideas, we notice in the characters of Tom and Lydia, Anna and Will and finally Ursula and Anton, that Lawrence is more concerned with the inner conflicts going on at deeper level in all the three sets of lovers than in the outer conflicts. This was perhaps done with a view to achieving an individual awareness

of the inner currents of life lying dormant within their selves. According to Lawrence if the characters are not aware of the uncanny currents of life playing a major role into the lives of the characters, the ignorance of it would amount to destruction of the very existence of the character. It is clearly felt that Tom, in his relations with Lydia, Will in his relations with Anna and Anton in his relations with Ursula are, in due course of time, made aware of the changing values which they have to adopt to adjust themselves with their respective lovers and also they have to search for a corresponding relationship with their surroundings and the universe outside. Through the course of the whole novel Lawrence has gone into details in working out the relationships between man and woman and also their relationship with the 'surrounding universe'. Lawrence, thus, is not a pure artist in the sense that he has used his novels as a vehicle for the communication of his ideas but in his own theory of the novel he feels that one of the functions of the novel is

to propagate the most dominant ideas of the novelist. At the core of The Rainbow and also in his other major works there lie the most dominant and powerful ideas of Lawrence. In The Rainbow we see that it is a novel about the process of continuous change. In other words we can say that the major theme of the novel is "becoming" and not "to become". The three pair of lovers cast off their dead reality and prepare the background for a new relationship in their individual cases. Those characters who are not aware of this underlying change find no place in the frame-work of the relationship and eventually fade out of the picture.

Lawrence as a self-conscious artist believes that it is one of the functions of a work of art to convey a sense of physicality. In this way he can^{be} said to have some links with the Impressionistic movement in art though outwardly we see Lawrence decrying the Impressionistic technique in art and imaginative literature. From the first paragraph, the

Brangwens are clearly associated with the fields and the horizontal land. They have been there for generations. Their moods correspond to the changes in weather and their lives are directed by the rhythms of the seasons. The rhythms flowing from nature into the blood of Brangwens correspond to the pulsing rhythm of Lawrence's prose.

The young corn waved and was silken, and lustre slid along the limbs of the men who saw it. They took the udder of the cows, the cows yielded milk and pulse against the hands of the men, the pulse of the blood of the teats of the cows beat into the pulse of the hands of the men. 6

The richness of the heat and pulse of life combined with the description of nature is almost pre-urban, pre-conscious and pre-natal. This in a way confirms Lawrence's view that a novel should be teeming with great potentialities and a sensuous power of description.

Lawrence was not very much pre-occupied with the problems of technique in a novel. It is for this reason that

he decries Dorothy Richardson and James Joyce for their stream of consciousness technique. In Lawrence's own novels we do not find much experimentation in form and technique. Nevertheless, D.H. Lawrence's art can not be explained merely in terms of the traditional theory of fiction. Character and plot approach cannot do full justice to the core of Lawrence's works. His best work demands a different and more modern frame-work. The parts of The Rainbow for example, demand a different kind of reading, the kind of reading that is demanded by works like Ulysses and the novels of Virginia Woolf. It needs to be reviewed also in the light of his use of images and symbols. Lawrence echoes Conrad in asserting that all art is symbolic. His own works are also symbolic to a great extent. In the later-half of The Rainbow, Lawrence's style of narration, we feel, has undergone a change. We do not find the vivid descriptions bubbling with life as we have in the first-half of the book. In the second half of it Lawrence has presumably made a shift

towards a use of naturalistic and symbolic modes of style. The rainbow that Ursula sees, at the end of the novel, is also symbolic of the living God within her after the episode with Anton has been thrown far back into dark quarters of her memory. The rainbow becomes a symbol of fulfilment, attainment, and achievement beyond the sensual and fleshy, beyond the recognizable borders of a satisfactory physical relationship.

CHAPTER V

WOMEN IN LOVE

Lawrence came to write Women in Love out of the same material as The Rainbow. The publication of The Rainbow and its consequent persecution left Lawrence much disturbed in his spirit. Furthermore, he was disillusioned with the War. The ban on The Rainbow left the publishers with no alternative but to be chary of accepting his other novel (Women in love) for publication. Lawrence's consequent depression of spirit coupled with his persecution by military authorities accounted for a long period of comparative silence. Lawrence kept on revising and re-revising the material that was to result in his two great novels - The Rainbow and Women in Love - for a considerable number of years. After much effort and deliberation, he came to finally publish Women in Love. It took him round about seven years to complete. The evidence to this effect is to be found in various letters which Lawrence wrote to Edward Garnett and his publishers for advice and scrutiny. This may be perhaps, one of the many reasons as to why Lawrence himself came to

regard Women in Love as his masterpiece. Lawrence considered Women in Love his favourite because among many other things, it was the most laboriously composed.

Women in Love is written round the character of Ursula, who has already appeared in his previous novel The Rainbow. Ursula and her younger sister Gudrun, are the two principal women characters of this novel. We have already been introduced to Ursula in The Rainbow and have seen much of her but Gudrun had hardly appeared along with the character of Ursula. Although Women in love grew out of the same material as The Rainbow, it stands in complete contrast with the first book. The two books contrast almost at every point. Women in Love is in fact a more complex and more modern novel than The Rainbow. Writing about the nature of Women in Love, Lawrence himself suggests that this is not a 'visualised' novel like Sons and Lovers but an 'analytical' one. In theme and spirit, the novel is completely different from The Rainbow. While The Rainbow is essentially a novel of roots and slow organic growth, Women in Love is a

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novel that comprises violent turmoils, escape and death.¹

In a letter addressed to Waldo Frank from Higher Tregerthen, Cornwall, on 27th. July, 1917, Lawrence maintained :

There is another novel, sequel to The Rainbow, called Women in Love... This actually does contain the results in one's soul of the war; it is purely destructive, not like The Rainbow, destructive-consummating. It is very wonderful and terrifying, even to me who have written it. 2

Lawrence has gone a step further in his ability to evoke a pre-human and inhuman universe in Women in Love. His excellent grasp over the primitive in man and nature brings him close to Wordsworth, Blake, Eliot and Yeats.

The novel begins with a casual chat between the two sisters, Ursula and Gudrun who are both in their mid-twenties and are both employed as teachers in the local grammar school. They are both staying in a small colliery town of Beldover. There is a shift of scene from the rich and natural background

1. Anthony Beal, D.H. Lawrence, (Oliver and Boyd, 1966), p. 42

2. Penguin Critical Anthologies : D.H. Lawrence, Ed. H. Coombes, (Penguin, 1973), p. 115

of village life to an atmosphere of Beldover's industrial landscape. This change of scene can be said to symbolise the change of mood in Women in Love. Away from the eternal rhythms of natural life of The Rainbow, Women in Love possesses all the evils and full hideousness of industrial life as the background of Women in Love. Lawrence's abhorrence of industrial life is not limited to external physical aspect of the place but extends to the very inner lives of the people who inhabit those places. To Lawrence, they themselves and their lives both are ugly and meaningless. A glimpse of the destructive nature of the novel can also be had from the fact that the same common people who once upon a time constituted the very life-blood of Sons and Lovers are now portrayed in Women in Love as the masses leading barren lives in dull and lifeless surroundings. A sudden shift in the locale of the novel is so surprising that the same drab home where Ursula's own parents and the description of their marriage is given in the form of a vivid and lively description in The Rainbow are now dismissed by their daughters, Ursula and Gudrun. They tend

to dismiss and reject their parents, a settled family life so much so that they discard even possessions.³ In the opening chapter Ursula and Gudrun while discussing marriage are of the opinion that a married life would be an unbearable state for them. Later Ursula and Gudrun come to attend a marriage ceremony at the mansion of the Crich family who are the local aristocracy and the owners of the local coal-mines. It is here that they are introduced to Gerald Crich, the son of the house, and Rupert Birkin with whom Ursula is slightly acquainted as a school inspector. Gudrun lights upon the very sight of Gerald who is handsome and sunburnt. A 'strange transport' takes place between them. Ursula too, on the other hand, feels some affinities with Birkin. The kinship that she felt with Birkin was a strange one as she was both attracted and annoyed by him. Gerald and Birkin are also tied to each other and the bond that ties them together happens to be an admixture of both love and hatred. Hermione Roddice, the daughter of a baronet, is one of the distinguished wedding guests. She is a liberated lady of the new school, full of intellectuality and consciousness. Hermione and Birkin had been lovers for the last so many years but the basis of their intimacy was not on a permanent footing as Birkin always tried to fight her off. It is in this very chapter that these characters are all

3. Anthony Beal, D.H. Lawrence, (Oliver and Boyd, 1966), p.42

introduced to us and the rest of the book is devoted to the working out of their relationships.

Ursula and Birkin are brought together in the next scene where Birkin comes to inspect a nature-study lesson in Ursula's school. He is closely followed by Hermjono. The study lesson gives way to a discussion on education and on knowledge versus unconsciousness. It is here that the three characters get emotionally involved. The relationship between Gerald and Gudrun is based on the exploitation of each other, thus it is rather deadly. They do not go through any formal ceremony of marriage but we find two types of marriages being discussed in the novel, one sacramental and the ^{other} licentious.⁴ Gudrun thinks of marriage as an experience. Her studio life has kept her away from the real touch of the things and this gives her the impression that "everything withers in the bud." While going through the character of Gudrun, the fact dawns upon the reader that she cherishes a strong desire of thrusting the bud of her life open before it withers. In other words, we can say that she is desirous of the blossoming of her own self. Her desire for blossoming is truly manifested in her craving for a man who is to be highly attractive individual

4. Keith Sagar, The Art of D.H. Lawrence, (Cambridge University Press, 1966), p. 80

having sufficient means. Gudrun's views on marriage stand in complete contrast with that of Ursula's who always tries to keep herself reserved until some man gives a natural response.

At the invitation of Hermione, Ursula and Gudrun visit her place where they happen to meet Gerald and Birkin and a number of other people. The description that follows makes it explicit that these people are devoid of any real touch with the vital aspects of life. The chapter is, among many other things, a brilliant study of the contemporary society but, on the other hand, it is through these meetings and gatherings that Lawrence is slowly bringing Ursula and Gudrun close to Birkin and Gerald. The two sisters are gradually made aware of the strange relationship that held Gerald and Birkin together and also of their search for a solution to the problem of existence. Gerald partially tries to seek a mistress and is partially wedded to his own work. While, on the other hand, Birkin views marriage as an antidote to all that is wrong,

On Gerald's advent to his family business, things alter a great deal. Unlike his own father, Thomas Crich, he

little cares for equality or christian values of love and self-sacrifice. He represents will power and believes that sentiment and emotion must be foresaken as they come in the way of obtaining efficiency and charities to the miners widows are abolished :

The men were satisfied to belong to the great and wonderful machine, even whilst it destroyed them. It was what they wanted. It was the highest that man had produced, the most wonderful and superhuman... It was the first great step in undoing, the first great phase of chaos, the substitution of the mechanical principle for the organic, the destruction of the organic purpose, the organic unity, and the subordination of every organic unit to the great mechanical purpose. 5

The introduction of machinery into business makes it technically and materially perfect and Gerald's own presence in that mechanical set up seems unnecessary. He tries to search for a way to his own salvation through some relationship, the relationship which is not purely sexual but in which sex has a secondary role. He is ultimately drawn towards Gudrun. Gerald's father is in his death-bed and he wishes to bring in Gudrun in his house with the purpose of helping his little daughter and not as a sole mate to Gerald. Ironically enough,

it is the death of Gerald's father that brings the two closer to each other. Gerald sees that it is with the help of Gudrun that he can shed off his despair emanating from the death of his father. Gerald proves an unsuccessful lover as he still sticks to his high principle of efficiency in love as in business. In his discharge of love to Gudrun, he is efficient and unemotional thus selfish. Gerald fails to establish any vital contacts with either his colliery people as his workmen, or with Gudrun as his mate. In his own public life, he is seen devoid of happiness.

Contrary to the character of Gerald, Rupert Birkin's character is delineated on completely different footings. While Gerald represents class, will power, efficiency and a mechanical will of subordination, Birkin is classless and rootless and his antecedents are not known to us. He is a completely different man, his personality unlike Gerald's, is tinged with instincts and Birkin himself stands for an emotional spontaneity and sincerity. Birkin can not be termed as a self-portrait of Lawrence but he is definitely his mouthpiece. Through the course of the novel, Birkin tries to educate Ursula in his conception of love. Furthermore, he tries to

establish a 'strange conjunction' with her. Birkin advocates the novelist's belief that men and women should have a conjunction and a meeting together but at the same time retain their individual entities . Birkin here, in his relationship with Ursula demands an equilibrium and desires to mingle with her but at the same time tries to retain his separate identity. He appears to be a little shaky in his own conception of love. He wants to achieve something beyond love, something mystical. He rejects Ursula's womanly feelings, her fine looks and the very thought of leading a family life staggers his soul. Ursula, in her preliminary intimacy with Birkin finds it difficult to comprehend this unique conception of Birkin's love, not to speak of Birkin's attempt to search for, at the other level, a meaning to the problem of love between two men. One of the innate desires of Birkin had been to establish some such relationship with a man. Birkin all the time tries to come nearer to Gerald with a view to achieving a conjunction on a more intimate level. The philosophy behind this effort is presumably to achieve a physical awareness of our fellowmen whereas we already know of them mentally and spiritually. In Women in Love, Gerald and Birkin are seen wrestling naked in a particular scene which reminds us of a similar scene in

The White Peacock, where George Saxton and Cyril Beardsall are seen naked taking bath together. Birkin's idea of achieving a permanent conjunction fails as Gerald thinks in terms of no such things and is prepared to have only a plain friendship with Birkin. Birkin is deeply loved by Ursula but she does not like in him the desire to establish a relationship with her purely on his own terms. She condemns him for this and ridicules Birkin's motto of an impersonal relationship. She thinks that these ideas which are beyond the personal and emotional grounds, can not provide a reliable footing to a stable marriage. Birkin ultimately realizes his shortcomings and abandons the idea of his mystic and supra-human love. He is seen, slowly coming to terms with the realities of both love and life.

In the beginning of the novel, Birkin, however, tries to grope for certain standards in life and this he does with a rather wild passion. His intuition has taught him that many a thing is wrong with the modern world and the people like Gerald and Hermione who share life only in fragments and not in whole, are not going to play a constructive role in their married life. Gerald's desire of getting a mistress and

Gudrun's desire to procure a lover of good looks and fine means are both symptomatic of the fact that their affair in love is going to prove destructive to their own existence.

Lawrence's option for the use of symbols is seen in a greater degree in Women in Love than in his previous novels. As he maintains :

... all art is au fond symbolic, conscious or unconscious. ⁶

Lawrence's art touches its high water-mark in Women in Love chiefly through the use of symbols. Examples of this can be seen in the episode of the cats in the Chapter XIII or in the episode of Gerald's treatment of his Arab mare. Gerald's indomitable will is symbolised in the scene where he struggles with his mare at the level crossing. Lawrence has made use of animals to illustrate human situations more often in Women in Love than in any of his previous works.' The chapters namely 'Rabbit' and 'Mino', stand a testimony to this fact. These chapters are more symbolic and more central to the theme of the novel. The episode of moon-stoning where Birkin throws stone into the pond to shatter the moon's reflection, is not

6. D.H. Lawrence in a letter to D.V. Lederhandler, 12 September, 1929, in Penguin Critical Anthologies : D.H. Lawrence Ed. H. Coombes, (Penguin, 1973), p. 208

an ordinary symbolic incident. It does not sum up what has gone before but adds a new dimension and meaning to the novel. It is symbolic of the violence (of passions) that always threatens to disrupt the placidity of life's surface.

Ursula and Birkin finally married, the scene shifts to the continent. There is desire of an escape to the unknown in Gudrun and she wants to flee to her own world of ideals. On Gerald's proposal, both the couples reach the continent and it is there that Gudrun sees in the icy summits of the mountains, her place of fulfilment. She realises that Gerald is essentially a man of promiscuous nature. She falls to the level of cynicism in fighting back Gerald. She meets her ideal in the person of the sculptor, Loerke. He is a rootless man coming from the lower rungs of society and a 'rock bottom' of life. Gudrun is drawn towards him and develops the very impersonal relationship with the sculptor that Birkin had all the time been trying to establish with Ursula. It is in these snow-bound peaks of Zurich that Gerald, dominated by a deathwish, falls and meets his ultimate end. Gerald's death by freezing thus becomes symbolic of his representative civilization which fails to preserve any contact with the life-source, warmth of

emotions, spontaneity and vivacity of an instinctive life. But Ursula and Birkin have left the place before the tragedy occurs as they foresee their fulfilment and survival in moving away with a sense of togetherness and love.

Lawrence had undergone an enormous and tremendous spiritual and artistic change in his mode of writing by the time he came to write Women in Love. It is more puzzling, more complex and a more modern novel than his earlier novels, even its predecessor The Rainbow. In Women in Love, Lawrence has created an autonomous imaginative world while in his earlier novels, the reader has a slight feeling that he is being told about people. The creation of an independent imaginative world in Women in Love provides a possible ground for the characters in the novel, to live their independent existence and the reader has to assess the characters quite independently of the novelist. We can not possibly resist our temptation to read and re-read Women in Love and every time we go through the text of the novel, we do it with the intention of discovering what has gone unnoticed before. While reading Sons and Lovers, for example, the reader is not inspired by any such sense of new discovery. Though the book was written

during 1st World War, it does not directly deal with the externalities of the war but the War emotions in physical and spiritual selves of the two Brangwen sisters. The undercurrent of the War in its background, can also be felt in the very nature of the novel ^{that} is reflected in the sense of exposed nerves, violence, cruelty and death. Lawrence's own haunch about the modern industrialised society and its disruptive effect on the instinctive and emotional lives of the modern man and women finds a full play in the text of the novel. Lawrence viewed in the modern industrialised society of west, in particular, a process of regimentalization in which the modern man falls in the category of a vast and uniform mechanical mass. The scene has drifted away from a life of pure nature and instincts, passion and emotions to a life of mechanical advancement and artificial atmosphere in Women in Love.

Lawrence himself wanted to establish a conjunction with his fellow men which he was not successful in achieving as desired. Birkin's problem of finding a true connection with Gerald is perhaps suggestive of Lawrence's own problem of finding out a permanent solution to strike a balance in the

relationships between himself and his fellow men.

You are enough for me, as far as a woman
is concerned. You are all women to me.
But I wanted a man friend, as eternal as
you and I are eternal. 7

This is Birkin speaking to Ursula at the end of the novel where he meets his eternal conjunction with a woman in the person of Ursula but still longs for achieving an eternal connection with a man on the other plane.

Lawrence himself makes it his ideal and also the motto of an artist to contain in a novel, his most dominant ideas which constitute in the context of Lawrence, the relationship between men and women :

I'll do my life work, sticking up for the
love between man and woman. 8

The very relationship between men and women thus becomes a major theme in invariably all the works of Lawrence and this is also true of Women in Love as the novel primarily deals with the lives and the emotional conflicts of the two pair of

7. Women in Love, p. 541

8. Lawrence in a letter to Sally Hopkin, 25 December, 1912, in Penguin Critical Anthologies: D.H. Lawrence, Ed. H. Coombes, (Penguin, 1973), p. 69

lovers — Gudrun and Gerald and Ursula and Birkin.

Lawrence's belief that a man does not achieve wholeness unless he establishes a permanent connection with a woman, finds its full manifestation in the novel. This idea is reflected in the chapter 'Mino' where Birkin expresses his conception of love with Ursula :

'What I want is a strange conjunction with you-'
he said quietly; '-not meeting and mingling;-you
are quite right: -but an equilibrium, a pure
balance of two single beings as the stars
balance each other.' 9

This is also the case with Mino, the cat which tries to bring itself close to a male cat in order to strike a pure, stable equilibrium and also to achieve a transcendent and abiding support. Among many other qualities, the novel contains in it a sense of the dynamic nature of human relationships. Lawrence makes us see how relationships are never at a stand still. The main concern of the novel is not, however, to present two contrasted women in love but to show how Birkin educates Ursula in his conception of love. Birkin and Ursula in their love, at various stages go through various levels of

experiences by the time they get married, Besides Birkin, Ursula too, has got her unique conception of love :

She wanted to have him, utterly, finally to have him as her own, oh, so unspeakably, in intimacy. To drink him down- ah, like a life draught ... She believed that love was everything. Man must render himself upto her. He must be quaffed to the dregs by her. Let him be her man utterly, and she in return would be his humble slave — whether she wanted it or not. 10

Birkin had no alternatives to offer so far as his criticism of society is concerned except a search for a personal way of salvation himself. He has a unique conception of love: for him love is not loss of individuality, the lovers come into contact and experience a non-human and supra-human reality of the universe. This supra-human reality is not accessible to the modern humanitarianism or Christianity. The contrast between Gerald and Birkin is also central to the meaning of the novel and this contrast is to be found in many other novels of Lawrence. Birkin stands for emotional spontaneity and sincerity while Gerald symbolizes willpower, personality and ideals. In Lawrence's own vocabulary these are the words of condemnation since they suggest a lack of emotional depth

and incapacity for sincere relationships. One example of Gerald's will power trying to bring the wild natural instincts into its subordination can be seen in his treatment of the mare. The passage is beautifully rendered sensuous description of the mare :

Gudrun was as if numbed in her mind by the sense of indomitable soft weight of the man, bearing down into the living body of the horse; the strong, indomitable thighs of the blond man clenching the pulpitating body of the mare into pure control; a sort of soft white magnetic domination from the loins and thighs and calves, enclosing and encompassing the mare heavily into unutterable subordination, soft-blood-subordination, terrible. 11

The mare represents the wild aspects of nature, passion and a sense of repulsion from the machine and the mechanised system of the modern industrialised world. The mare, horrified, is repelled by the approaching colliery goods train. The iron gates shut in front of her are also symptomatic of the fact that the passionate and the emotional instincts are out of place in the modern society of the West and their transfusion into the physical self of a modern man is barred by his mechanical preoccupations in life. Lawrence's concern was not with the external aspect of the lives of his characters but

all the time he is seen exploring new vistas in the inner self of his characters. It is in the realm of the unconscious that he carries out most of his experiments. Judging this particular aspect of Lawrence's vision in relation to his theory of fiction we note that he considers it his duty as an artist to bring about a change in the very inner consciousness of man. By bringing about a drastic change in the inner self of the modern man, Lawrence tried to correct contemporary English society. He also thought that a genuine work of art should not blur the physical contours of an object but carry a sense of physicality. It is with this touch of the physical self that Lawrence is successful in his explorations of a physical world that the older novelists had hardly tapped. His excessive preoccupation in the matters of sex may seem an aberration but it can be understood in the light of his search for the vital basis of life. Mechanism and intellectualism are both opposed to the passionate and instinctive traits in one's personality. The last decade of nineteenth century saw a reaction against Victorian materialism, scientism and faith in reason. The reaction found its expression in all fields of intellectual life, also in imaginative literature. Lawrence too, was influenced by this all pervasive intellectual

ethos. Reaction against reason led to the study of Anthropology by scholars like Fraser. Going back to primitivism we have to recognise the primitive modes in us. Lawrence like Fraser, felt that modern civilization is only skin deep and a little scratch would reveal its savage heritage. Lawrence in this way, becomes a part of the great intellectual design. In Women in Love, Birkin's speech suggests a similar antagonistic attitude towards intellectualism ;

'You are merely making words', he said;
 'knowledge means everything to you. Even
 your animalism, you want it in your head.
 You don't want to be an animal, you want
 to observe your own animal functions, to
 get a mental thrill out of them. It is
 all purely secondary - and more decadent
 than the most hide-bound intellectualism.
 What is it but the worst and last form of
 intellectualism, this love of yours for
 passion and the animal instincts ? Passion
 and instincts - you want them hard enough
 but through your head, in your consciousness. 12

To Lawrence, a novelist is fully aware of the fact that his real concern is the 'man alive'. It is about this 'man alive' that Lawrence tries to channelise his skills towards exploring the possibilities of delineating 'live' characters in his novels. A novel, according to him, presents life in its varied

aspects and thus holds a mirror to the readers wherein they can see as to where they go dead or inert. Characters like Gerald, who can not stick to the idea of permanent conjunction with a woman, fail to survive and meet their doom as Gerald meets his snowy death. Birkin, on the other hand, apart from being a device through which Lawrence expresses his protest against contemporary civilization is successful in his attainment of an eternal conjunction with Ursula and thus survives. In Women in Love, Birkin attains the stature of Lawrence's 'man alive' who can perceive life in its fulness. Like Thomas Hardy, Lawrence too, conceives novel as a "bright book of life".

The novel is the one bright book of life.
Books are not life. They are only tremulations
on the ether. But the novel as a tremulation
can make the whole man alive tremble. 13

The novel is undoubtedly the one that goes a stratum deeper in capturing life in its fulness and not perceiving as it appears outwardly. Lawrence, like Dickens, made an escape from character into the very life flow. The older theory of character had ceased to bring home the effects and convictions that Lawrence wanted to portray. He went a step further towards

13. "Why The Novel Matters", Phoenix, Ed. Edward D. McDonald, (London, 1970), p. 535

achieving spontaneity in his characters and probed into their consciousness. He disapproves of the traditional characters and applies to his art only the outward form which is sufficient enough to tell a story. Thus in the characters of Ursula and Gudrun or Gerald and Birkin, the reader does not find them concerned with a conflict that involves the surroundings but they have been shown to adjust themselves in relation to their inner conflicts of interpersonal relationship

Another feature of the novel that makes it the greatest achievement of Lawrence in fiction is his complete objectivity in the delineation of these characters. Birkin is a self projection of Lawrence but he has been treated quite objectively by the novelist. It is through the character of Birkin that Lawrence launches his protest against contemporary civilization. Birkin has lost faith in formal religion. He hates the modern mechanization of life and the aimlessness of modern living. He also expresses a deep repugnance for the class structure in contemporary society. The inner conflicts face by these four major characters of Women in Love, are helpful in bringing forth the real essence of the characters concerned. Characters like Gerald or Sir Clifford

Chatterley are incapable of genuine sexual relationships because they have failed to respond, in a unitive way, to life. Their sexual failure is only a symptom of this deeper failure. E.M. Forster calls such characters as people with underdeveloped hearts. His own character Reynold, in A Passage to India, falls much in the same lines as Gerald and Sir Clifford.

CHAPTER VI

LADY CHATTERLEY'S LOVER

I

Lawrence, in his later works, was mainly concerned with defining the individual, with trying to show the meaning and purpose of regenerate life, and also with showing what true polarity between individuals means. He took upon him the task of attacking mental consciousness and redefining the primal unconscious as the source of all creativity. By the time Lawrence was thirty, he had fully manifested what he stood for. He had established a firm belief that all mechanical systems and scientific theories (Darwinism, Freudian psychology and modern physics) were against the instinctive and natural growth of the individual. He also underlined the need for the dualism of sex and spirit and body and mind. He had attained full maturity in his attitudes that animals are good, coal mines are bad, feelings when responsively derived are good, nature is good and mind is bad when it comes to restrict emotions. All these ideas are suggested in The Rainbow and Women in Love but are extended to his later works in a thinly disguised form. Towards this end, Lawrence had written a vast quantity of poems, travel-books, letters and essays. His vision of life and his attempt towards gaining a satisfactory mental attitude for himself and

things in general, came out unwatched from his pen. The novels as he believed, are his pure passionate experiences.

The novels inbetween Women in Love and Lady Chatterley's Lover, have infact been largely an attempt on the part of Lawrence to establish some sort of relationship not with women but with men and the universe in general and also with God or with the gods. Lawrence's desire to write a 'religious' novel finds its culmination in his final novel, Lady Chatterley's Lover through which he tries to revive the phallic consciousness on a holy ground.

II

Lady Chatterley's Lover, unlike the novel that preceded it, does not deal with something beyond the marriage relationship or an escape from England but treats the same favourite theme of man-woman relationship which occupies a central position in the majority of Lawrence's works. It also advocates the idea that life would be bearable and pleasant only when there is a perfect balance of mind and body. Apart from the man-woman relationship with which the novel

largely deals at its core, the need to strike a synthesis between body and mind becomes another major theme of the novel. The story is written from the feminine point of view and the story of Connie Chatterley has been rendered with remarkable skill. Connie, the daughter of a Royal Academician, is brought up in an atmosphere of art and politics. During the war of 1914-18, she happens to meet Sir Clifford Chatterley and ultimately marries him. While Sir Clifford is a baronet, Connie is a 'well-to-do intelligentsia'. After a brief honey-mooning, Clifford goes back to the war at Flanders only to return paralysed and impotent. The paralysis and impotence of Clifford in the very first chapter of the book foreshadow Lawrence's own notions about the modern upper class society to which Clifford belongs. The scene is once again of the Nottinghamshire and Derbyshire area of the English Midlands and this is where the couple returns to spend the remainder of their life at Clifford's family seat. The setting of Clifford's family seat, Wragby, is a perfect amalgamation of industrialized coal mines and the ground and work that still retain the mystery and vitality of life. In the presentation of Clifford's industrialized coal mines, Lawrence has shown his strong sense of repugnance for

industrialized life. The coal mines become almost symbolic of life which is dreary and dark. The filth and ugliness of these mines are extended to the lives of the colliery workers. Lawrence not only allows this kind of a setting to have a full play but delineates a parallel setting of a healthy and natural atmosphere. The physical world around Mellors — the wood — is a fine contrast to the filthy life of coal mines. Clifford, in due course of time, tilts towards becoming a writer and meets a considerable amount of success at his new craft. Connie keeps very close to Clifford both in his writings and the material world of business. She serves as an inspiration to Clifford and occupies a prominent position in the world of his ideas and mind though on the physical plane they are more or less non-existent and they are devoid of establishing any happy conjugal relationship with each other hereafter. They lead only a sort of a mental life and this is what frustrates Connie and drives her to the extent of having some sexual relationship with Michaelis, one of the visitors of Clifford. Her liaison with this new man in her life peeps her up temporarily and she feels a new kind of life being released to her physical self. As the contact between the

two is based on only deriving sexual pleasure, it does not last longer and Michaelis feels that Connie is quite selfish in her discourse as she always tries to seek her own selfish end. Thus they part.

Sex becomes a creative force in the writings of Lawrence. A novelist to Lawrence, is fully aware of the invisible and uncanny currents of sex life. Sex is a force that makes the characters in a novel, move with the vivacity and force of life. It also energises the feelings and emotions of the characters concerned. Characters, once charged with the vivacity of sex, do not feel dejected and exploited as Connie and Michaelis do in their affair. Connie has her own share of shock and temporarily falls into a state of dejection. Her crippled husband, Clifford Chatterley, is a different type of man who would have much objected to her having an illicit relationship with another man but he holds very liberal views on matters of sex. He considers sex a casual thing that provides a man with a temporary thrill and prefers a longlived companionship between husband and wife to the temporary thrill that sex provides. Then in a due

course of time, he naturally suggests to Connie that she can have a child even by another man. After Mrs Bolton's arrival in the house as a nurse and caretaker of Clifford, Connie is relieved of much of her responsibilities and finds solace in wandering about the woods around her estate.

It is here that Connie in her attempts to shed off her sense of dejection and isolation, one day meets Mellors - the gamekeeper of Clifford. Mellors is engaged in taking care of the pheasants. He is the son of a miner, a rock-bottom of sex and verility. He is a natural man, quite instinctive and is free from all the mechanical contrivances of the modern mechanical world that always try to usurp and annihilate the vital aspects of life. Connie gets a relief in this world of nature and her casual visits to the wood become frequent when Connie sees the first chick being hatched out. She holds the chick-life, pure life — in her hand and watches almost benumbed the quiver and movements of life on her palm. She breaks down and weeps partly out of the ecstasy of feeling pure life and partly because of her own sense of desolation. Mellors is moved by this scene and makes love to her for the first time. Their first love making brings a new life force

in Connie and she, once again, prepares herself to live her life with a new vigour and determination. The affair between Connie and Mellors throws cold ash over Connie's almost dead relationship with Clifford. Since Clifford got crippled and sexually impotent, she had developed a feeling of aversion towards him and their relationship is now no more passionate. There is a profound physical dislike that exists between them. Sometimes, Connie reflects back into her memory and tries to trace out the real motive behind her marrying Clifford. After much recollection and pondering over the matters, she comes to the conclusion that they had married because Clifford had attracted and excited her in a mental way. Lawrence has always shunned the concepts which are purely mental. Mental concepts that dampen the radiance and liveliness of sex, have always been his constant butt of attack. A life which is purely mental serves as a barrier to the passionate and instinctive forces of life. Advocating the role of the instinctive and intuitive forces in one's life, he pleads for a new morality :

This movement against the instincts and the intuition took a moral tone in all countries. It started in hatred. Let us never forget that modern morality has its roots in hatred,

a deep, evil hate of the instinctive,
intuitional, procreative body. 1

Before meeting Clifford, Connie felt as if she was a canker to her own life. She tries to seek some help from outside but strongly feels that the present society is itself in an unbalanced state and thus could not offer her the help required :

Society was terrible because it was insane. Civilized society is insane. Money and so-called love are its two great manias; money a long way first. The individual asserts himself in his disconnected insanity in these two modes: money and love. Look at Michaelis! His life and activity were just insanity. His love was a sort of insanity. And Clifford the same. All that talk! All that writing! All that wild struggling to push himself forward! It was just insanity. And it was getting worse, really maniacal. 2

The subsequent love-making of Connie and Mellors, has been tackled by Lawrence with wonderful accuracy and command^{of} language that is less strained than in the novels before Lady Chatterley's Lover. The rest of the novel is a

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1. D.H. Lawrence, "Introduction to His Paintings", in Selected Essays : D.H. Lawrence, (Penguin, 1972), p. 316
 2. Lady Chatterley's Lover, (Penguin Books, 1973), p. 100

working out of the relationship between Connie and Mellors. It further deals with a process that brings Connie and Mellors so close to each other that she prepares to abandon her aristocratic husband and finally decides to marry Mellors. The relationship further aggravates into its effect when their contact bears fruit in the form of her getting pregnant. She tries to seek divorce from her husband and on his refusal she falls into a temporary phase of frustration but finally recovers from it. Mellors too, thinks of divorcing his long separated wife and marrying Connie. At the end, Mellors thinks of leading a happy life with Lady Chatterley as his wife at his far off village farm with their child who is on the way. A transfiguration of spirit takes over Mellors and he decides to lead his new life with a spirit which is chaste.

The novel thus makes us aware of the changing 'rainbow' of human relationships. Lawrence, as a theorist thinks it to be the duty of an artist to 'receive and send messages' from one person to another in a novel. And as an artist, in Lady Chatterley's Lover, he has stuck to his theory statements. Connie goes through a variety of experiences in her contacts with people and, all the time, makes entry into

new cycles of experience. Connie, before meeting Clifford, had some sexual experiences with a couple of young men but that was just a momentary phase that passed away rapidly. In her first contact with Clifford, she experiences a happy and radiant life, however short it might have been. Then after Clifford's lower half of the body is paralysed in the war and he is rendered sexually impotent, she enters a new cycle of monotonous existence. Her consequent intimacy with Michaelis and Mellors takes her through fresh avenues of experiences. Clifford too, makes fresh adjustments in his relationship with various people. His own attitude to Connie, Mellors, his coal mines and life undergoes a considerable change through the course of the novel. Mellors' views on the matters of life, his attitude to his long separated wife and Connie undergoes a tremendous change by the novel comes to an end.

The characters in the novel, Clifford, Connie and Mellors keep on changing their attitudes towards each other and establish new relationships that balance each one of them on completely fresh grounds. These changing human relationships, all the time go to affirm Lawrence's views that human

relationships are never at a stand still. And it is the job of a novelist to inform the readers of these changing human relationships. Lawrence, in rendering such aspects of human relationships as well as other aspects of human life, shows that whatever he writes, emanates from the depth of his religious experiences :

An artist can only create what he really religiously feels is truth, religious truth really felt, in the blood and the bones. 3

III

In Lady Chatterley's Lover, Lawrence has attempted to say everything about love which basically remains unchallenged by any restrictions of time, place or middle class morality. In it, he has tried to achieve his fictional motto of sexual polarity. Connie and Mellors seek to become an ideal pair of lovers, a sort of Adam and Eve in their garden of Eden which is yet unpolluted by the sins of her crippled husband and that of the modern industrialised world. Their small cottage, built amidst the natural surroundings, still retains the glory and simplicity of Robin Hood's old England. The two

3. "Introduction to His Paintings" in Selected Essays :
D.H. Lawrence, (Penguin, 1972), p. 320

lovers meet each other in the solitude of nature and get the feeling of a new world. The moments of togetherness keep their mind away from the electric lights, the noises of Sir Clifford's colliery mines and all the other paraphernalia of modern life which to Lawrence are the objects of condemnation. The problem that the book presents is perhaps of a man who wants to remain intact and unspoiled, private and withdrawn while this world allows no hermits. The same problem was haunting the mind of Heyst in Conrad's Victory. While noting the passing of the frontier, Heyst pondered over the problem and sought the solution of retaining ones purity by passing through that virgin territory. Lawrence as well as Conrad feel that life is both an admixture of joy and pain. But both of them perceived that life could only be possible through contact, even if it prove destructive and damaging to one's own existence.

As regards the story matter of the novel, it is one of the simplest that Lawrence had ever devised. Connie, the frustrated wife of a crippled aristocratic mine owner, is drawn to his gamekeeper - Mellors, becomes pregnant by him and wishes at the end of the novel to leave her

aristocratic husband and lead a happy and simple life by marrying the other man. Superficially speaking, the story remains to be one of the many stories that the novelists of the older generation had very often devised for their novels. On the superficial plane, it is a story of a Lady of upperclass, rejecting all the standards of upper class morality and crossing over to a simple life of a man who is of a lowly station. Lawrence, throughout his whole life, had been mainly concerned with the general theme of this book. In many of his earlier books, he has handled this problem of crossing over and violating all the barriers of class or morality.

In Lady Chatterley's Lover, we get a full glimpse of one such situation in which Mellors becomes the hero of the novel. It is precisely an attempt at the affirmation of life values as against the mechanization of human nature. This becomes a general subject with Lawrence in almost all his major works but with the special reference to Lady Chatterley's Lover, the subject matter can be broken into two major themes: the relationship between men and women and the relationship between men and machines. These two relationships go side by

side but the relationship between men and women is given an upper hand by the artist and it runs into the foreground of the book while the other - relationship between man and machines -- runs into the background.

Lawrence's own imagination went through a process of continuous change and his intellectual progress involved in the making of an artist had qualified his theoretical convictions. Lawrence's mind was on a constant move forward as each novel shrugged off its predecessor. At the same time the novelist's techniques also progressed along a wide range of experimentation. Lawrence had been trying to search for a suitable form which was sufficient enough to communicate his convictions of life. He is perhaps one of the first artists who gives superiority to the "living tissue" of imaginative experience. He had in fact been making perpetual demands on the forms of fiction that had hitherto not been demanded by any other artist. The fame of Lady Chatterley's Lover is more owing to its history of legal repression than to its intrinsic merits. He deals with an explosive subject of sex in this book but this occupies a central theme in many of his other novels also. In writing the present novel, Lawrence had aimed

to write a purely religious book on a holy ground. This is fate that has made him a writer and it is again the same fate that has made Lawrence to write the things he writes. Writing about the genre of the novel he writes in the ninth chapter of Lady Chatterley's Lover :

It is the way our sympathy flows and recoils that really determines our lives. And here lies the vast importance of the novel, properly handled. It can inform and lead into new places the flow of our sympathetic consciousness, and it can lead our sympathy away in recoil from things gone dead. Therefore, the novel, properly handled, can reveal the most secret places of life : for it is in the passional secret places of life, above all, that the tide of sensitive awareness needs to ebb and flow, cleansing and freshening. 4

This clearly shows that Lawrence attaches a great importance to the novel as a genre and also shows that the novel, if properly handled, can be of great importance to us. The secret places Lawrence chooses to inform, are the unrevealed aspects of sexual communion that have never been tackled with as much detail and exactness by any other novelist as Lawrence does.

In the relationship between Constance Chatterley and her gamekeeper, Mellors, Lawrence underlines their use of touch that is merely a synonym for polarity in which one individual reaches out to establish relationship and transforms this very relationship into a perfect union with another. He attaches great importance to the fact that a vital and passionate life is possible only through contact. It is this element of contact which attains the stature of a living entity in his works and all his villains deny this fact.

It is in the living touch between us and
other people, other lives, other phenomena
that we move and have our being. 5

Characters like Gerald Crich or Sir Clifford show their inability to respond to this vital element of touch. Sir Clifford falls back into a sort of nostalgia and regresses into childhood desires which refrain him from becoming a man. The introduction of machine into his mines brings him quick success and he, like Gerald, becomes a part of the great machine as well as the mechanical will. In order to conceal and make up for his inner deficiency he identifies himself with a

mechanical world of order. There is a suggestion that any form of existence can be superior to an inner self which is impotent and unable to be touched. Thus in Lawrence we find a persistent use of the 'sensual music' of animals which always bristles with the quality of aliveness. Lawrence, in his treatment of the animals like rabbits, horses, foxes, snakes, cats, porcupines. and hens, shows that their life which embodies aliveness is preferable to the lives of the characters like Clifford. Connie, in her quest for establishing a communion with this element of aliveness, identifies herself with the quickness and animation of the hens and Mellors too, is successful in establishing a close contact with the natural responses of life. Men and animals are juxtaposed in almost various works of Lawrence and the passionate instinctive and lively aspects of life that the animals share, are contrasted to the lives of the human characters. Connie, while watching the first chick being hatched out perhaps feels the same kind of blood and pulse of life that the older generations of the Brangwens had felt while milking their cows :

She took the little drab thing between her hands, and there it stood, on its impossible little stalks of legs, its atom of balancing

life trembling through its almost weightless feet into Connie's hands. But it lifted its handsome, clean-shaped little head boldly, and looked sharply round, and gave a little 'Peep'. 'So adorable! So cheeky!' she said softly. 6

It is the problem of the bodily resurrection that concerns the basic theme of Lady Chatterley's Lover. Lawrence had in fact been preoccupied with the problem of the resurrection of body right from The Rainbow and the resurrection that he seeks is a resurrection to life and not to death :

'Ye must be born again! I believe in the resurrection of the body! Except a grain of wheat fall into the earth and die, it shall by no means bring forth. When the crocus cometh forth I too will emerge and see the Sun!' In the wind of March endless phrases swept through her consciousness. 7

Lawrence presents the physical resurrection of self through a 'democracy of touch' in Lady Chatterley's Lover.

The mental life of Sir Clifford has taken off from him the qualities of manhood. The positive standards embedded in the novel run contrary to the standards and ideologies

6. Lady Chatterley's Lover, p. 119

7. Ibid., p. 87

Clifford adheres to. These positive standards can be counted as the standards of 'real men and women', a 'democracy of touch', the bodily resurrection of the individual self and finally the phallus as the only connecting link between the positive standards of men and the dark abyss of the modern civilised society. Clifford makes us acquainted with the imagery of the fall which contributes considerably to the structure of the book :

'... While you live your life, you are in some way an organic whole with all life. But once you start the mental life you pluck the apple. You've severed the connection between the apple and the tree : the organic connection. And if you've got nothing in your life but the mental life, then you yourself are a plucked apple ... you've fallen off the tree. And then it is a logical necessity to be spiteful, just as it's a natural necessity for a plucked apple to go bad'. 8

All the other books of Lawrence as also the present one carry a sense of physicality which to Lawrence was necessary for an artist if it happened to be his dominant idea. Lady Chatterley's Lover is laden with the sensuous descriptions of such scenes. Connie, in her frequent visits to the wood sees Mellors while he is taking a bath:

8. Lady Chatterley's Lover, p. 39

She saw the clumsy breeches slipping down over the pure, delicate, white loins, the bones showing a little, and the sense of aloneness, of a creature purely alone, overwhelmed her. Perfect, white, solitary nudity of a creature that lives alone, and inwardly alone. And beyond that a certain beauty of a pure creature. Not the stuff of beauty, not even the body of beauty but a lambency, the warm, white flame of a single life, revealing itself in contours that one might touch : a body! 9

In the beginning, there seems to be an invasion on the part of Connie on the privacy of Mellors who is enjoying a bath in his cottage. He shudders at the very thought of Connie treading upon his solitary, private and withdrawn life. He has taken a refuge from the outer world in which he has already suffered much. He feels a sense of strong repulsion on Connie's frequent visits to his cottage. Mellors has been presented largely as a beast preserving his sanctuary from the outside world. He leads a half-life as he is devoid of any true relationship with a woman. He has settled for this kind of life and in a way accomplishes a communion with woods, birds and his dog. He lacks the company of a woman of 'life time' and thus awaits his bodily resurrection. The wood becomes

alive and it also becomes a common factor that plays a vital role in the lives of both Connie and Mellors. It provides them with the warmth and energy of sex. Both of them use the wood as a hide-out from the outside world and treat it as a sanctuary of health and sanity. Connie's own sense of forlornness is contrasted against the life symbol of the newly hatched out chick:

Connie crouched to watch in a sort of ecstasy. Life, life! Pure, sparky, fearless new life! New life! So tiny and so utterly without fear! Even when it scampered a little, scrambling into the coop again, and disappeared under the hen's feathers in answer to the mother hen's wild alarm-cries, it was not really frightened, it took it as a game, the game of living. 10

When Connie breaks down and weeps at the thought of her own forlornness, Mellors reaches out his hands to Connie and touches her with a blind instinctive desire of love. This is his instinct to give himself and surrender his body with all its emotions and faculties to a woman. Uptill now he had been living a life of seclusion and his contact with Connie makes him recognize the illusion that his secluded

life possessed. He is compelled to accept the true connection with Connie and his acceptance of a communion with Connie brings him to come to terms with Sir Clifford and other harsher realities of the outside-world.

Connie and Mellors are the two human characters in whose presentation Lawrence embodies his own theory of the man-woman relationship. To him, the relationship between man and woman is a great relationship and it will always be so. According to Lawrence it is the duty of a novelist to become specially aware of this relationship between men and women and also between man and the cosmos. He thinks of renewing and reshaping the old relationships for serving a new purpose. This he feels, will involve some risk and struggle in making people aware of the changing relationships between men and women. Lawrence took upon him the task of freeing the language from social taboos and restoring to it the true and original meanings of the specific words. That is why we find that Lawrence uses the 'four-lettered' words with full ease and a sense of conviction. The use of such words coupled with the sensuous and detailed descriptions of the love-making between Connie and Mellors were the main reasons for the ban

and suppression of the novel against which Lawrence sharply reacted. In his letter to Dr. Trigant Barrow, written on 25th. December, 1926, Lawrence maintained :

And I, who loathe sexuality so deeply,
am considered a lurid sexuality specialist.
Mi fa male allo stomaco! 11

In another letter to Rolf Gardiner on 17th. March, 1928, Lawrence sharply reacted against the adverse criticism on the novel and pleaded its validity :

It is strictly a novel of the phallic consciousness as against the mental consciousness of today. For something, you will probably dislike it; because you are still squeamish, and scared of the phallic reality. It is perfectly wholesome and normal, and men and a woman. But I protest against its being labelled 'Sex'. Sex is a mental reaction nowadays, and a hopelessly cerebral affair : and what I believe in is the true phallic consciousness. 12

It is for the first time in Lady Chatterley's Lover that the common people who provide 'life itself warmth' are joined by the 'four-lettered' words. Lawrence clearly differentiates

11. Penguin Critical Anthologies : D.H. Lawrence,
Ed. H. Coombes, (Penguin, 1973), p. 182

12. Ibid., p. 186

between a piece of erotic art and a piece of pornographic art. What he writes is erotic no doubt, but he thinks that erotic art must be good art. He thinks his works erotic but not pornographic. By using these words so very freely and frequently, he presumably meant at restoring these words to their original purity and meaning. He believes that the common people who still retain the glory of sex and vitality of life are able to do so because they know the proper meaning and purity of these 'four-lettered' words. By using these words, he also aims at freeing the language from the taboos of existing morality. He rejects the modern concept of morality and pleads for a new morality in art rejecting the formal qualities of existing art. He aims at reviving art by making it a joint venture of men and women. And it is this relationship between men and women that he feels very strongly about.

The class to which Sir Clifford belongs is incapable of using these words in their original perspective. Clifford including his class is sterile and nothing creative is to be expected from either him or his class. Mrs. Bolton views a Tevershall baby in the 'Wragby cradle' as a blood

transfusion for a decadent aristocracy. A sense of dejection and ugliness is conveyed through the descriptions that portray day to day activities of the people in the novel. This ugliness is all pervasive whether people are at work or at leisure. They lead a life devoid of beauty and this ultimately results into a life which is dead and decadent:

She... saw the colliers trailing from the pits, grey-black, distorted, one shoulder higher than the other, slurring their heavy ironshod boots. Underground gray faces, whites of eyes rolling, necks cringing from the pit roof, shoulders out of shape. Men! Men! Alas, in some ways patient and good men. In other ways, non-existent. Something that men should have been bred and killed out of them. 13

This seems a little contradictory that the same common people who provide the warmth of life, are portrayed in a state of ugliness. And it is from this very class that Mellors, the hero of the novel, emerges. In the descriptions of the wood where Mellors takes refuge as a hermit, one sees the working of a masterful hand of an artist. The descriptions of the wood can also be applied to certain vital themes in the novel. All the minor episodes of the novel like Connie's pregnancy, her eagerness as she hurries through the wood to have a meeting

with her lover do not sum up only a romantic theme but they also give a clue towards the mystery and force that drives Connie to her own consummation. It is this consummation which Lawrence tackles masterfully in his rendering of the imagery of blossoming through out the novel.

The wood was silent, still and secret
in the evening drizzle of rain, full of the
mystery of the eggs and half-open buds, half-
unsheathed flowers. In the dimness of it
all trees glistened naked and dark as if they
had unclothed themselves, and the green things
on earth seemed to hum with greenness. 14

Lawrence turns more symbolic especially in Lady Chatterley's Lover than in any of his earlier works. In his letter to D.V. Lederhandler, written on 12th. September, 1929, he maintains :

Yes, the paralysis of Sir Clifford is symbolic — all art is an fond symbolic, conscious or unconscious. When I began Lady C. of course I did not know what I was doing — I did not deliberately work symbolically. But by the time the book was finished I realized what the unconscious symbolism was. And I wrote the book three times — I have three complete MSS — pretty different, yet the same. The wood is of course unconscious symbolism — perhaps even the mines — even Mrs Bolton. 15

14. Lady Chatterley's Lover, p. 127

15. Penguin Critical Anthologies: D.H. Lawrence,
Ed. H. Coombes, (Penguin, 1973), p. 208

The paralysis of Sir Clifford is not only the paralysis that has crippled Clifford's lower half of the body and rendered him impotent sexually but at the same time it also symbolizes the sterility and impotence of the upper class modern society to which he belongs. The wood itself becomes an embodiment of a life with the warmth of sex. At least one episode has a greater symbolic bearing than any other. It is the scene where Clifford sets out in his mechanical chair. Clifford says that he is riding 'upon the achievements of the mind of man.' The flowers, buds and the soft young leaves of the wood are badly crushed by Clifford's motorised wheel-chair which is 'weird wheeled ship' of civilization. The mechanical device of the chair and the mechanical will of Clifford, both, fail and prove impotent when the chair struggles and falters and needs to be pushed along. Mellors is summoned for help and he along with Connie pushes it back. The master and the machine have both proved impotent and it is here that Connie starts hating Clifford more than ever and finally breaks off to Mellors. Mellors, on the other hand, also becomes a symbolic figure as he has been shown to be a preserver of natural life, the adversary of mechanical world and a man who brings fulfilment to a woman. The character of Mellors is

not purely symbolic in the sense that he has to be a real figure having some footing in the world and who can be easily recognisable. It is a little surprising to note that Mellors who is educated, reads books and had risen to lieutenantcy during the War, is also capable of behaving like a rustic and using the 'four-lettered' words so much with ease. He is shown to speak a chaste language and then suddenly relapse into slangs intermittently. In his contacts with Connie, Mellors seems to be interested only in her genitals and shows least interest in the preliminary fondling and love making before the sexual act. He appears to be uninterested in her outward beauty and the feminine feelings. Even the phallus which Lawrence, at the unconscious level, wanted to make a symbol of life and fertility, does not fully serve its symbolic purpose. It acts more as a sexual genital than a symbolic instrument that portrays life. Nevertheless, Lawrence seems to have created at least one character in his fiction who can easily be recognisable if one met him in real life. The symbolic bearing that Connie has is perhaps the idea that she represents the whole class of modern English Women at large. Mrs Bolton embodies the warmth of a true conjugal relationship and stands as an embodiment of marriage.

Glancing over the total span of Lawrence's creative development as an artist, it becomes evident that he went through a radical change all through his search for a suitable medium for his art. The process of the development of his art, right from The White Peacock down to Lady Chatterley's Lover, shows a gradual development of his technique in art and also embodies the involvement of a trial and error process that ultimately led him to achieve a perfect medium for his art in The Rainbow and Women in Love.

Lawrence's attainment of an emblazonary technique in The Rainbow and the grand eloquence and the peroration of Women in Love, reduces Lady Chatterley's Lover to a slight work of art. Nevertheless, from the point of view of his theory, Lawrence adds a new dimension to the genre of the novel in Lady Chatterley's Lover. In it, he stresses the need to renew the strength and vitality of an individual through a total imaginative experience that goes through one's soul and body and makes one chaste in spirit. He saw in a novel an expression of the consciousness of the whole man ultimately drawing the consciousness of the readers to a world of sanity

and health. However, the elaborate passages of purely sexual union, the use of dialectical language coupled with the inconsistencies in the characterization of Mellors and Connie, make the novel fail to return to the creative wholeness of The Rainbow. As regards the symbolic treatment of Mellors and the phallus, Lawrence has, in a bid to make it look natural, mixed the elements of symbolism and naturalism. So they are not purely symbolic, though they do retain some of their symbolic significance in the novel. The novelist, according to him, is supposed to be aware of the mysteries of sex life which Lawrence tries to externalise and verbalise in the novel and as a result loses much of its mystery. In the treatment of the novel, the novelist has given his subject a full play as he himself maintains :

And only in the novel are all things given full play, ... For out of the full play of all things emerges the only thing that is anything, the wholeness of a man, the wholeness of a woman, man alive, and live woman. 16

And out of this full play of his subject, Lawrence fully manifests his 'star-balancing' theme of body and mind.

16. D.H. Lawrence, "Why The Novel Matters" in Phoenix :

D.H. Lawrence, p. 538

Despite its serious lapses, the book is successful in retaining its freshness of approach in delineating its thematic and symbolic modes of rendering and in the presentation of the imagery of fall and blossoming.

CHAPTER VII

CONCLUSION

The novel as we find it today, has gone through a process of continuous and steady change all along its course of gradual development. It has emerged as the most widely read literary form evolving its own rules, discarding them at times and framing fresh outlooks to suit the notions and aptitudes of the individual artists. No one theorist of fiction finds it possible to theorise some set rules that can cover the entire scope and nature of the novel. Artists as theorists have from time to time devised their own individual theories about the concept of novel and have also had their own individual notions of its form and nature. Looking back at the critical cogitations on the art of the novel of various masterhands of the past, one clearly sees that no particular theory of fiction can cover all those works we count upon as fiction.

Lawrence's achievement as a fictional theorist is remarkable because he is successful in fathoming down the real depth and nature of novel as a work of art. A novel to him is an embodiment of life in its fulness and entirety as the character live it. The novel presents life in its varied aspects and with full depth of complex as well as simple human

relationships. In sum, the novel to him is a depiction of life — the depiction of 'man alive' in its totality. It makes the readers aware of both, emotional as well as practical experiences. In Lawrence's theory of the novel, there is a total rejection of purely mental attitudes. It further presents forth a perfect juxtaposition of the elements of concreteness and abstraction in human experience. The novel as a perfect medium of art, holds a mirror where the reader can see as to when he or she goes inert or dead. And it also helps in restoring to him the qualities of wholeness and aliveness. At the same time Lawrence feels that the novel as a genuine work of art, should keep itself aloof from the self-conceit or the self-detachment of the artist. It is the manifestation of the most dominant ideas of the novelist and presents life and a man's experiences in their total perspective. Lawrence cannot be described as a pure artist in the sense that he has used the novels as a tool to propagate his most dominant ideas. The total essence of his philosophy of life can be summed up in one word — vitalism. Lawrence, both as theorist and practitioner of art, is basically a vitalist. Almost all his creative writings are tinged with this element of his vitalistic approach to life.

Lawrence stresses the need to fuse the elements of philosophy and fiction in a novel. Further more, he feels that the novel for having a better future, should shake off the fetters and come out of the fix in which it is today. It is possible only when it comes close to philosophy but it should also be capable of retaining its clarity of thought and passionate colour. A novel to him, is not essentially a piece of pure delight for entertainment but a work of art having a highly moral purpose. The element of morality in a novel should not lead it to didacticism but it should make it basically a piece of sensuous and erotic art. Lawrence rejects and discards the traditional modes of construction of Henry James, Bennett and Flaubert and thinks that every novelist naturally evolves his own individual pattern or form in due course of time which is fully capable of expressing the novelist's philosophy of life and theme. Contrary to the common belief of the conception of character, Lawrence believes that a novelist should tap the supra-human and non-human elements in a character. Thus his characters, in the novels, are found representing a greater human will. The characters, according to him, should act mysteriously so that they reveal their real essence that lies dormant at the unconscious level

of their blood and mind. A suitable awareness of the mysterious currents working at the unconscious level, is termed by Lawrence as a blind knowledge.

Lawrence's theory of fiction, as it is, makes it rather difficult for an artist to encompass the mysterious elements working at the unconscious level of an individual. He lays an over emphasis on the role of the unconscious and the mysterious elements in the inner selves of his characters, thus leading his concept of character in fiction to an obvious amount of vagueness. The kind of 'the self', he wants a novel to portray in an exhaustive manner seems a little impracticable. In this way he makes his conception of characters as difficult as those of the psychological novelists whom he vehemently decries. It is also noticed that he ignores the idea of delineating his characters bound within their own ultimate limitations. In his conscious idea of the novel, he lays less emphasis on the problems of form and style and his theory lacks the compatibility that could have been achieved by laying proper emphasis on the technical side of his theory. But a careful reading of his novels shows that he took interest — though unconsciously — in the matters of technique

and style. It is rather difficult to delineate his concept of fiction into the fictional works of an artist as the total essence of Lawrence's fictional theory has in it, a certain amount of vagueness and impracticability. Nevertheless, his works reflect a healthy view of the nature and scope of the novel with adequate stress on the essence of life and the 'whole man alive'. Furthermore, his concept of morality adds a new dimension to the spontaneous fulness of being. His concept of the evolution of 'another ego' of character, his emphasis on the living tissue in a novel and the idea of a gradual evolution of form, are new tenets of Lawrence's theory of fiction which were hitherto unconceived.

Lawrence's theory of fiction when applied to his works, exhibits his attempts to delineate his whollistic approach to life. He conceives of a novel as 'one bright book of life'. It is this quality of aliveness that, Lawrence stresses all through his works. He further believes that a novel should portray life in its fulness and emphasises the ultimate need that the novel should educate the masses into becoming 'whole'. His novels incessantly aim at a whollistic

approach to life. There is also an underlying realization that the novel should make its readers aware of the dynamism of essential human nature and also of human relationships that are on a constant move towards a process of perpetual adjustment and readjustment. As a theorist, he makes it his ultimate aim to stick to the relationship between men and women, and as an artist, he has stuck to his principle. That is why we find, invariably in all the novels of Lawrence, that it is the man-woman relationship that attracts his attention and he deals with it all through his novels. As an artist he has been successful in making his readers aware of the 'mysterious' and 'uncanny' currents of sex life. Lawrence's novels are not primarily concerned with social reality or character as such but with something deeper and more mysterious. He is concerned more with the blind forces working in human life at the unconscious level than with the social reality. In his essays, he aims at freeing the language from the taboos of modern society and modern morality. He wants to restore to the specific words their original meaning and purity. In almost all the novels of Lawrence, we find the unusual mode of presenting sensuous and more so the sensuous or erotic phraseology. This was precisely because, as a theorist, he

believes that one of the functions of art is to communicate impressions of physicality. Hence the justification for his decrying impressionism in art, though his own art has been called impressionistic. Thus the reason for his criticism of the Impressionistic technique in art is not far to seek as Impressionism aims at blurring the physical contours of the various objects. As a last bid to free the language from the clutches of modern morality, he went to the extent of using the 'four-lettered' words in Lady Chatterley's Lover. He also thinks that the common people are able to retain their glory of sex and vitality of life because they are aware of the original meaning of these words and also because they are able to use them so very frequently. Perhaps, Lawrence was at a mistake to believe so as the common people who are able to use these 'four-lettered' words, use them in abusive terms and are not aware of their original purity and meaning.

As Lawrence uses the novel as a vehicle for the communication of his sense of life or his philosophy, so to say, he can not be termed a pure artist. His works show that all he presents in his novels, come out from a deeply felt experience. Art, he believes, should not be a product of

deliberation but it should be compulsive and Lawrence's art is truly compulsive. The thoughts and feelings expressed in his novels are an overflow of his powerful and deeply adhered experiences.

As an artist, he manifested these prominent tenets of his theory right from his first novel, The White Peacock. Despite its various artistic and stylistic lapses, the book is successful in exhibiting Lawrence's wholistic approach to life in the presentation of Annable's character. The idea that basically dominated Lawrence's vision was his realization that the ultimate reality of the universe is not accessible to the divided human psyche. The disintegration of human psyche has been the main result of the modern industrialized civilization. Lawrence voices his strong sense of protest against what has been lost in the ability to respond to life with the whole of one's being. He, thus, makes an effort in his works, to search for certain vital bases of life. That is why we find in him suggesting through the novels, a mode of life which is primitivist and vitalist in nature. His characters stress the need to come alive and become whole. Lawrence's theory is predominated by this vitalist vision of

life and he is successful in the communication of this important aspect of his theory in his works. He expressly disclaims taking any conscious interest in the matters of technique but still it is curious to notice that consciously or unconsciously, he did have a well considered theoretical as well as technical framework. Right from The Trespasser and more so from Sons and Lovers onwards, Lawrence begins to show both his art and artistry. In The Trespasser, he has been quite successful in building up the theme of the failure of contact with artistic precision. While his next novel, Sons and Lovers, contains excellent autobiographical renderings and he has fully manifested himself as an artist in the triangular conflict of the mother, son and the beloved. This was Lawrence's initial phase as an artist but still we find him resorting to the use of images and symbols. The end of Sons and Lovers makes him come off his phase of writing 'florid prose poem'. It is in the preceeding two novels The Rainbow and Women in Love that Lawrence, the fictional theorist, attains an artistic perfection and technical balance. He is successful in evolving a suitable pattern of form for the communication of his narratives. To cite a few examples, the rendering of the older generations of the Brangwens

leading a life in complete tune and harmony with nature, in the very first chapter of The Rainbow, shows the landmark Lawrence had achieved in the presentation of his subject. Further, he exhibits his artistic maturity in the presentation of his theme of the dynamic nature of the changing 'rainbow' of human relationships through three successive generations of the Brangwans. In Women in Love, Lawrence has created an autonomous imaginative world which is more puzzling and modern than even its predecessor The Rainbow. The novel's symbolism, imagery, Birkin-Gerald opposition and its vitalistic vision become central to many of Lawrence's later novels. But there followed a period of artistic decline towards the end of Women in Love and continued till the publication of Lady Chatterley's Lover in 1928 in which he manifests his fictional quest for sexual polarity. The novel, though fails to make a safe return to the artistic wholeness of The Rainbow and Women in Love, succeeds in the presentation of the artist's vitalistic vision, life symbols and the imagery of fall and blossoming.

In his conscious idea of the novel Lawrence appears to be a traditionalist or at least uninterested in the matters

of technique. We know that he was totally blind to the exciting possibilities in the works of James Joyce and Dorothy Richardson. Lawrence looks upon their use of the stream of consciousness technique as a morbid preoccupation. Now if we approach his novels with the assumption that they are traditional in technique as for example the works of Arnold Bennet or H.G. Wells or Galsworthy, we will certainly miss such of their meaning. His plots are not well organized nor is he a creator of great characters. Nevertheless, the art of the novels of D.H. Lawrence cannot be explained in terms of the traditional theory of fiction. The essence of his major works, in matters of technique, is much more modern than is generally believed. Character and plot approach cannot do full justice to the core of Lawrence's works. His best work demands a different, more modern framework. They have to be approached through a study of their symbolism, their imagery and theme. No doubt, Lawrence ranks insignificant as an experimentalist if we compare him with Virginia Woolf and James Joyce but if we approach him, with the modern theory of fiction in mind we will certainly discover interesting new dimensions in his works.

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